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## JERSEY CITY.











1997







## FOREIGN STAGE.

and Palais Royal  
and gossip.

Paris, April 6.  
The first real hit of the  
season, La Veine, is a success, and has a right to its



Photo by Gracilly, Paris, France.

MADAME SANTORY.

title. Every one is talking about La Veine now, and the American and English rights, I am told, have already been gobbled up. Like many another success, La Veine was refused by at least two theatres before Samuel, of the Variétés, took it. Now that he has a success managers are clamoring for his works, and he has signed an agreement to write a play for the Comédie Française at once. To him that hath shall be given. La Veine is a simple love story, the chief charm of which lies not so much in its plot as in the telling of it. A theme that a less skillful author might have made objectionable M. Capus handles with rare delicacy. The naturalness of the play is another commendable feature. The characters all have the semblance of reality, and their impulses are intensely human and consistent. The dialogue is in perfect harmony with the plot and its literary merits are unquestionable.

In the first act we see the little florist's shop of Charlotte Lamer, who is struggling by her trade to make both ends meet. She is pretty and admired, and might easily win a husband or a lover, but an episode in her life, when she yielded to false promises and was deserted, has made her vow never to give herself to another man unless she truly loves him. She sees the example of one of her clerks, a charming girl named Josephine, who becomes the mistress of a young millionaire and has every luxury. But Charlotte declines all offers, even one of marriage from her lawyer, who will advance the money necessary to rescue her from her present financial difficulties, that, without relief, can only result in dispossession and failure, because she loves Julien Bernard, a young and briefless barrister living in the same house. Julien is a philosopher and a believer in "luck." He considers it idle to seek for fortune; one must wait for luck to bring it. And happiness, he asserts, a man can only obtain through his affinity, there being an affinity for every man upon whom his destiny depends. In Charlotte he recognizes his affinity, and she seeks her love, though not in marriage. Charlotte has hesitated, not being certain of her love, but the time comes when she cannot deny it and in a very pretty finale she goes to join Julien. The next act finds her retired from the flower-selling and living with Julien. Luck has not appeared thus far, and they are scraping along in meagre fashion. The tide turns when Charlotte's former clerk, Josephine, brings Julien a client. Her lover is involved in a suit that requires a careful lawyer, and Josephine has recommended Julien. So well does he conduct the case that he wins the friendship of the millionaire and is intrusted with the management of his fortune, on a large salary. Furthermore, he has earned a reputation as a lawyer, and his services are in demand. Thus "luck" has come to him.

The third act occurs at the millionaire's villa, where Julien and Charlotte are guests at a house party. Among the other visitors is Simone Raudin, a demi-mondaine of notoriety, but above her class in intellect. Julien takes her fancy, and, accomplished in the art, she finds slight difficulty in luring him to her. She has political influence and promises that he shall be a Deputy. Julien yields to this prospect of worldly advancement, and breaks with Charlotte. The scene between them is the gem of the play, treated with consummate art by the dramatist. Julien, seeking to excuse his action on the ground that his position demands it, suggests that their intimate relations terminate, though he will continue to provide for her. Charlotte ere this has observed Julien's growing indifference, and her heart is sorely wounded. His proposal is a cruel blow, for she loves him with all her soul. But she will not be a bar to his happiness. She leaves him, and scorns his offer to aid her.

Simone keeps her promise, and makes Julien a Deputy, but she soon tires of him and casts him off. Though on the road to political eminence, Julien is unhappy. He realizes his mistake and longs for Charlotte. She, too, is longing for him, and it is an easy task for reconciliation. Julien agrees to marry Charlotte, which is to her the greatest earthly joy.

Jeanne Granier has never had a better role than Charlotte, nor has she ever played with richer art. Her success was as great as that of the play. She touched every heart with the depth of emotion, feeling and sympathy she imparted to her work, and the charm of her own personality was in accord with the character. Guttry, who was loaned by M. Charré, also won honors as Julien. Brasseur was admirable as the millionaire; Marcelle Lander was admirable as Simone, and all the others were praiseworthy. In short, La Veine is a success from every viewpoint. But so much of it depends upon the charm of M. Capus' dialogue and atmosphere, which a translator will find it difficult to retain, that I am skeptical as to its fate in English. The Palais Royal has hit it off, too, with Pierre Wolff's *Sacré Léonce*, a gay vaudeville, built on rather familiar lines. A suburban couple have betrothed their daughter to her cousin, Léonce, whom none of them have seen. When Léonce turns up from his provincial home he is such an unsophisticated "jay" that the father hesitates about the marriage. He consults with friends, all staid and respectable citizens, who decide that Léonce should see a bit of "life" before his wedding. So they take him to Paris to call on a noted coquette, at whose establishment a merry time ensues, the father and his respectable friends being prime movers in it. Léonce makes an ass of himself at first, but once started he can't be held, and goes at such a rapid pace thereafter that his prospective father-

in-law realizes that the other extreme has been reached and fears to allow his daughter to wed a man of such habits. In the last act the coquette appears, cloaked in propriety, at the father's house to get a reference for a servant. The father has a tough time dodging her, and a disclosure of the gay night in Paris is only averted by the tact of Léonce, who succeeds in deporting the young woman before trouble occurs. The father is so grateful that he promptly consents to the marriage. Morally, the play is oblique, but it is far less nasty than many another, and there is much fun in it. The acting was satisfactory.

Our association of actors and music hall performers are agitating the question of allowing their disputes with managers to be tried before the Prudhommes, or trade experts, instead of by the regular courts. Their claim is that cases before the Prudhommes are handled more expeditiously and less expensively than before the other tribunals. The Prudhommes now hear all minor cases of workmen and their masters involving less than \$400. The music hall people have held a number of meetings, and have secured the introduction in the Chamber of Deputies of a bill making the desired change.

Le Capitaine Thérèse has been revived in great style at the Gaîté, and is in for a run.

The series of weekly afternoon concerts at the Vaudeville by the Grand Symphony Orchestra of Paris are being liberally patronized. The orchestra has a different conductor at each concert. It is doubtful if the best results are attained in this way, but the novelty of it is interesting. Yesterday Karl Muck, of the Berlin Opera House, conducted.

There is more trouble at the ill-fated Folies Dramatiques. The latest manager of the house, M. de la Salle, has abandoned the venture, it is said.

Otero is appearing at the Olympia in a new spectacular ballet pantomime, *L'Imperatrice*, specially written for her by Jean Richepin and Paul Vidal. She has made an emphatic hit in this new line of work. The staging and costuming of *L'Imperatrice* are gorgeous.

Sarah Bernhardt will appear in Brussels May 12 to 22 in her repertoire.

Hannule will soon be revived at the Théâtre Antoine.

The accompanying photograph is that of Madame Santory, who has made a hit in Charpentier's beautiful opera, *Louise*, at the Opéra Comique.

T. S. H.

## LONDON.

### The Fortune Teller a Great Hit—Success of The Wilderness—Productions in Prospect.

(Special Correspondence of The Mirror.)

LONDON, April 13.

It is my pleasant duty this week to chronicle two big successes in this city—one American and the other quite English, you know. The first named, *The Fortune Teller*, was produced at the Strand Theatre by Mr. Manager Musgrove, moving heaven and earth to say nothing of what Mr. Shakespeare calls "the under fiends," to get the opera out on that date, because it was the anniversary of his first big Shaftesbury success, *The Belle of New York*. It was a tremendously crowded audience that assembled to scrutinize the first English production of *The Fortune Teller*, so fortunately written by your prolific Harry R. Smith, and set to music by your Victor Herbert. Barring an occasional triviality and conventionalism, both in book and music, it has to be said that the collaborators have done their work well. The plot is strong and varied, albeit not utterly unreminded of certain previous comic operas, such as *Falka*. Although the "striking likeness" habit once so popular with another librettist (formerly of Stratford-on-Avon) is being so much insisted upon in the same Smith's libretto of *The Belle of Bohemia* at the Apollo, so deftly did it pan out this time that it never bored, but, rather, kept kind friends in front on the alert as to who was which and wherefore. Indeed, much interest speedily began to be manifested concerning the often discussing and quick changing Irma and Musette, the double heroines of *The Fortune Teller*. The said mixes were, of course, anon largely complicated by the aforesaid Irma presently appearing as her own brother, the supposed deserted Lieutenant Feder, of a local Hungarian regiment. But there is, of course, not the least need for yours truly to recapitulate the story and incidents of a comic opera which has so long toured around your States. It is enough to say that we became interested in *The Fortune Teller* from a few minutes the curtain went up, and that your quaint little cantatrice, Alice Nielsen, became highly popular before she had finished her first song, that slyly demure ditty, "I Always Did as I Was Told." By the time she had reached the first of the three big finales Alice was firmly settled as a big London favorite, and don't you forget it! Big singing successes were also achieved by the thunderous-voiced Eugene Cowles as Sander; by the handsome and melodious tenor lover, Frank Rushworth, and by Viola Gillette as the frivolous French prima donna, a character which seems to me to be rather unnecessary, and too much like Fill in *The Belle of New York*. But then, but for the most artistic and irresistible drollery of comedian Joseph Cawthorn, the same might be said of the broken German character in this opera. Cawthorn, in spite of his somewhat ancient material, got there with both feet, and so did comedians Joseph Herbert as the composing Count and Alexander Clark as the professor who never speaks but what he loses money. Press and public have alike received *The Fortune Teller* with enthusiasm. Manager Musgrove, being like most theatrical managers I ever met, intensely superstitious, will doubtless attribute all this fortunate business to the fact that he had, as I said, produced *The Fortune Teller* on the anniversary of his production of *The Belle of New York*. But you may take it from me that it was not the real reason of the great success. It was (strictly entre nous) really because the opera was good and the players excellent. And again I say, don't you forget it!

The other big success of the week was, as I have hinted, of English manufacture. It was H. V. Esmond's new comedy, *The Wilderness*, produced by George Alexander at the St. James' on Thursday night. We have of late been accustomed to find at the St. James', as well as other theatres, plays of a more or less unwholesome kind—say generally more, and you will be near the mark. It was, therefore, with an evident unanimous burst of relief that we found *The Wilderness* to be a delightfully fresh and breezy play, setting forth the true joys of a simple, and, at times, rural, life as compared with one's existence in the heated, crowded, and often morally misnamed drawing rooms and salons of society. It is this unreal, whirling kind of existence that young Esmond, with a welcome reversion to the type of his charming play, *One Summer's Day*, describes as *The Wilderness*. His play shows the gradual escape therefrom of a sympathetic, somewhat romantic and rich young baronet, Sir Harry Milnor, to wit, and his ultimate union with an apparently simple and sympathetic eighteen year old society girl. This girl, however, one Mabel Vaughan, is really at first an inept little Becky Sharp, who, being disappointed in the poor cousin she fancied, angles for the Bart. in order to secure position and self. This is really the whole play, so that at first blush it would seem that one had to say with Canning's Needy Knife-grinder: "Story, Lord bless you, I have none to tell, sir." But slight as *The Wilderness* appears in mere description, it is really full of dainty and beautiful writing and clever characterization. Methinks you will like it when it comes to your side.

*The Wilderness* is for the most part splendidly played, especially by Alexander as the Bart. The best performance he has given for a long time, and by the author's charming wife, Eva Moore, whose acting as the Bart's at first scheming, but afterward sweetly repentant bride, is one of the most artistic, as well as most charming, impersonations seen on the London stage of late years. It served to recompense us for the absence of your sweet Fay Davis, who had to

stand aside this time because Esmond had written this difficult character especially for Mrs. E.

The London *Sketch* this week is not only strong in theatrical articles and portraits, but is especially American in that connection. For example, it contains portraits and articles concerning Mrs. Fiske as Becky Sharp; Maud Jeffries as she appears in *Twelfth Night* at Her Majesty's; the sweet Fay Davis as she appeared in the St. James' not too successful play, *The Awakening*; Fanchon Thompson as she warbles in *The Belle of Bohemia* at the Apollo, and the pretty Savoy caroller, Isabel Jay, who has just been betrothed to young Mr. Cavendish.

I regret to have to announce the death of H. A. Bruce, a long known theatrical and operatic manager, formerly of the Carl Rosa Opera company, and latterly of Hardie and Von Leer's Shakespeare Theatre, Liverpool; of Edgar Bruce, at one time an actor, and the last twenty years proprietor of the Prince of Wales's Theatre; of Helen Forsyth, a beautiful and long-ill actress, at one time wife of Harry Bagge, and of Eliza Langham, of Aldine and Langham, American rifle experts. H. A. Bruce was 69; Edgar Bruce 56; Helen Forsyth about 40, and Eliza Langham 49.

The two-year old play, *Nicandra*, was duly presented in a revised form at the Avenue last Saturday night, when your beautiful Mrs. Brown Potter made a distinct personal success in the name-part, a lady who is partly a snake and afterward becomes wholly one. This quaint Ophidian "mystic farce," as it is called, seems to have caught on.

Weedon Grossmith's new farcical comedy, *The Night of the Party*, recently tried at Southend on Sea, was duly brought to the Britton, London, Theatre this week, and in spite of containing certain strong resemblances to Henry Arthur Jones' ill-fated play, *The Luck of the Devil*, it proved a huge success. Weedon has provided himself with a splendid part as a rascally valet. A Bad Character, a new melodrama by F. A. Scudamore, also achieved a success this week when tried at the Grand, Fulham, and that in spite of its not containing any real steam rollers, flying machines and such like fearful engines, such as Scudamore is wont to delight in.

The "Drama of the Day" column in the *Daily Telegraph* this week is so crammed with announcements of a certain American manager that some seem to think that his journal should for the nonce be called "The Daily Program," only please don't say I said so.

Next Thursday the long-talked of New Imperial Theatre will be opened by Mrs. Langtry with the new Marie Antoinette play now entitled *The Royal Necklace*. Mrs. Langtry, who will be supported by a very strong company, has lately engaged Fitzroy Gardner in place of Edward Michael to be her acting manager. Since he severed his long association with Beecham Tree, Gardner has been engaged on the staff of the *Daily Chronicle*. Michael still looks after Mrs. Langtry's other interests.

The other Marie Antoinette play—namely, the one written for Janette Steer to play at the Garrick—was to have been produced next Saturday night. As, however, Mr. and Mrs. Forbes Robertson long ago selected that date for starting their welcome new London season at the Comedy, with Count Tezma, Janette has now postponed her play, now called *The Queen's Double*, until next Wednesday week.

That delightful "aesthetic" opera, *Patience*, or *Bunthorne's Bride*, must finish its present run at the Savoy April 29, as Mrs. Bodley Carle has just decided to produce the long promised new opera, *The Emerald Isle*, written by Basil Hood and composed by Edward German and the late Sir Arthur Sullivan, next Saturday week. Poor Bodley Carle was buried at Hastings a few hours after I mailed you last Saturday. At the special memorial service at the Chapel Royal Savoy in the morning, not only all the Savoy company and staff and personal friends attended, but also nearly every artist of reputation in London.

The Mandarin, a new Anglo-Chinese melodrama by Alicia Ramsey and Rodolf de Cordova, is due at the Leighton Grand on Monday. But what we are, of course, all looking forward to on that evening is Irving's revival of *Coriolanus* at the Lyceum. N. B.—This is going to be the most gorgeous and most realistic production yet seen on any stage.

GAWAIN.

## MUSIC NOTES.

Mendelssohn's "St. Paul," excerpts from Handel's "Samson," and Beethoven's "In the New World," will be sung at the South Atlantic States Music Festival at Spartanburg, S. C., May 1-5. The Boston Festival Orchestra, Emil Mollenhauer, conductor, and the Concord College Choral Society, Dr. R. H. Peters, conductor, will appear. The soloists will be Signor Cammarata, Mr. Edward Zimmerman, Fiddling Bowdoin, Marie Nichols, Glenn Hall, Evan Williams, Gwilym Miles, and Van Vleeton Rogers.

Josef Hofmann will make another tour of this country next season.

John Cheshire gave a harp recital at the Waldorf Astoria April 18. He was assisted by Madame Clay and Agnes Dunphy.

Leopold Stokowski gave a farewell concert at Carnegie Lecture Hall April 19.

A Bach Music Festival will be held at Bethlehem, Pa., May 23-25, under the auspices of the famous Bach Choir of that city.

Osip Gabriellovitch gave his farewell recital at Carnegie Hall April 19.

Harry Rowe Shelley's lyrical intermezzo, *Santa Claus*, being rehearsed at Palace Theatre, and will be produced. It is said, at a Broadway playhouse in June.

The Yale Glee Band and Mandolin clubs gave a concert at the Waldorf Astoria April 19.

Sarah Peck and George Ensworth were heard in song recital at Carnegie Hall last Thursday evening. The programme included several songs of English and German songs by both artists and two duets. Miss Seymour Bissell accompanied. Miss Peck possesses a lyric soprano of good range and quality. A faultless method and rare culture add a dainty perfection to her art. She received many flowers and numerous encores. George Ensworth, a well known tenor, Mr. Ensworth appeared at the American concerts at the Paris Exposition last Summer. He has a baritone voice rich in volume and purity, and a commanding stage presence.

Helen Alphonso Stelzner gave a dramatic recital at Carnegie Hall Chapter Room on last Wednesday evening, assisted by Mrs. Helen Friend Robinson, soprano; Cecilia Bradford, violinist, and Alfred V. Cornell, tenor. In several monologues Mr. Stelzner assumed the parts, fully governed, and looking the characters to perfection. "The Soul of the Sphinx" (M. W. Merrill) was read with sympathetic expression and care. The violin solos of Miss Bradford displayed good technique and artistic finish. The songs by Mrs. Robinson and Mr. Cornell were well received.

George Ensworth gave the last of his series of concerts at the Metropolitan Opera House Sunday evening.

The Springfield, Mass., Music Festival was held April 19-20. The soloists were Lillian Blumvelt, Emma Juch, Marie Zimmermann, Fiddling Bowdoin, W. H. Rieger, Glenn Hall, Gwilym Miles, and Joseph Boerstein.

## COMPANIES CLOSING.

The Rays in A Hot-Old Time, in New York city, May 4.

Through the Breakers, at Newark, April 13.

The Cook-Church Stock company, at Bridgeport, Conn., April 20.

Mahara's Minstrels, at Beloit, Wis., April 20.

A Thoroughbred Tramp, at Davenport, Iowa, May 5.

Hillman Comedy company, at Altoona, Pa., April 20.

Human Hearts (Eastern), at Providence, R. I., May 11.

Heavenly Minstrels, at Baltimore, Md., April 27.

The Village Parson, at South Chicago, Ill., May 27.

The season of The Belle of New York has been extended one week, and will now end at Fall River, Mass., April 27.

Carpenter's Quo Vadis (Northern), at Racine, Wis., May 6.

Carpenter's Quo Vadis (Southern), April 29.

John Hare, at Montreal, April 20.

The Brazen Dramatic company, at Little Rock, Ark., April 20.

Blanche Walsh, May 25.

Quo Vadis, May 4.

Le Voyage en Suisse, April 20.

Across the Pacific, April 27.

Anna Held, in New York city, May 11.

Shenandoah, at Providence, R. I., April 20.

Modjeska, at Milwaukee, May 1.

## GOSSIP OF THE TOWN.



Photo by Thoy, San Francisco.

There are many mezzo-sopranos, but a true dramatic contralto is a rarity. In fact, there are some who say that, like the dodo, the species is extinct. Frances Graham, who is pictured above, is a contradiction to the last assertion. Possessed of a rich, powerful voice of great range, strong dramatic instincts and a vein of true comedy, she is one of the most popular members of the Castle Square Opera company. She scored a triumph as *Fides* in *Le Prophète* this season in St. Louis and in the contralto roles of Gilbert and Sullivan's operas also was very successful. Miss Graham, though an American, has only been singing in this country for a year, but is rapidly coming to the front. She will be heard at the Montauk Theatre, Brooklyn, this Summer.

Up in Catskill, N. Y., they have a theatre called the Neldia, recently opened. The name of the house puzzled the Catskill folk until they learned that the owners of the house, Kortz and Lampman, had manufactured the word by combining the names of their wives, who are called respectively Nell and Ida.

From Scotland Yard, a melodrama by Arthur Shirley and Benjamin Landeck had its first American production at Waterbury, Conn., April 18, and was well received.

Kingsley and Gulliver have relinquished their lease of the Neldia Theatre, Catskill, N. Y.

Wayne Campbell has left the Clark-Seawell company, and joined the Daniel R. Ryan company.

Mabel McKenna, of the Castle Square Opera company, Chicago, was married in Chicago recently to J. L. Coogan, a non-professional.

Mrs. Barney Williams, who has been seriously ill, is convalescent.

The Belle of Bohemia will soon end its run at the Apollo Theatre, London, and most of the company will return direct to this country. Richard Carle, it is said, will remain in London. Martin Harvey may occupy the Apollo for a Summer season.

A party of theatrical men journeyed to Bridgeport, Conn., April 19, to witness the performance of An Actor's Romance at Smith's Theatre by the Cook-Church Stock company as the guests of Manager Taylor and J. Harvey Cook. It is Mr. Cook's plan to abandon repertoire at the close of the present season and go on tour in An Actor's Romance; the play having proved such a success as to warrant sole reliance upon it. A new equipment of scenery and properties has been provided, and will be used in Bridgeport for the first time last week.

Thomas T. Shea was presented with a diamond pin by friends while playing with the Carner Stock company at Erie, Pa., recently.

A snowslide occurred during the matinee of Human Hearts at the Bijou Theatre last Saturday. The man in charge of the snow-box accidentally let the entire supply of paper flakes out at once. The actors on the stage dodged just in time to escape burial.

M. T. Sharkey, an Assemblyman, was treated to a benefit at the Manhattan Sunday evening.

King Washington will have a special performance at Newburgh, N. Y., to-morrow (Wednesday), under the patronage of the Daughters of the American Revolution.

Will H. Murphy will open with *Blanche Nichols* in The Ritz-Carlton Hotel in San Francisco on July 21, instead of July 2, as has been announced.

Lulu M. Baker, of The Casino Girl, and Joseph Orlando Turner, formerly in the box office of the New York Theatre, were married in this city April 19.

Ernest Elton directed the production of Ben Jonson's *The Silent Woman* by the students of the University of Vermont on April 13. He also made the acting person of the play, and much of the success of the performance was due to his efforts.

Elmer Walters will go to Buffalo in May to arrange for the opening of Walters and Ashford's Streets of India and Moorish Theatre at the Pan American Exposition.

Eddythe Skerrett, of Stuart Robson's company, was taken ill with bronchial neuralgia in Kansas City April 19, and went to Chicago to enter St. Luke's Hospital there.

A benefit for St. John's Hospital, Long Island City, was given Friday afternoon at the Knickerbocker Theatre.

After closing its season in Boston shortly, the McFadden's Row of Flats company will give a special performance at Lynn, Mass., for Manager Charles Stumm's benefit.

Roy C. Burgess has arranged to combine next season Mitchell's All-Star Players and the Charles Mortimer company, as Charles Mortimer and Mitchell's All-Star Players.

May E. Abbey will be featured next season in a play now being written for her.

Mark W. Davis, acting manager of the Modjeska company, has been presented by the Business Men's Club of Minneapolis with a royal palm, or coronation wood cane, once the property of Aguilino and taken from his throne room by Dr. R. J. Fitz-Gerald, chief surgeon of the United States staff in the Philippine Islands.

Elizabeth Vigoreaux and Louis A. Imhaus have just finished an original melodrama entitled *Exiled from the World*, which will be produced next season by a carefully selected company. The mounting will be elaborate. The authors are now engaged in writing a novel founded upon the play.

The Belle of New York will tour again next season under the management of Sam S. Shubert. Benish Dodge will continue in the role of the Salvation lassie.

Helen Sancomb, who will star next season in her own farce-comedy, *A Blaze of Glory*, will appear during the Summer with Joe Williams' Players.

Elenna Maris is ill with nervous prostration at Salt Lake City.















## TELEGRAPHIC NEWS

CHICAGO.

**Changes at the Lakeside—Mamie Ryan**  
*(Special to The Mirror.)*

Chicago, April 22.—An effort to be getting our new attractions in shape so to speak, for again this week there are two changes of bill at the leading theatres. Mamie Ryan and Clara Lipman following Peter Quiller at the Lakeside and The Christian succeeding Anna Held at McVicker's. Miss Held, by the way, broke all records at the Little house with her new play, Harry F. Smith came on here last week to consult with Manager and Husband F. Ziegfeld, Jr., about another Smith-De Koven effort for Anna next season. And in the face of all this The Christian opened last night and to a great house. E. J. Morgan, the original John Storm in this country, once more demonstrated that he is one of the country's intelligent actors, and beautiful Katherine Grey and John Mason shared the honors.

At the Wellington to-morrow evening the Forty Club will enjoy its April dinner and will do honor to its honorary member, Edward S. Willard, also to the birthday anniversary of Shakespeare. Among the guests expected are Louis Mann, E. J. Morgan, Ramsey Morris, Will J. Davis, Ernest Stallard, Frank Moulton, Reginald Roberts, Roland Carter, John Mason, F. Volpe, J. S. Taylor, and Joseph Sparks.

All on account of Eliza had its first production here at the Illinois last night, and Clara Lipman, a Chicago girl, and Louis Mann were welcomed by a large house. The company is here for two weeks, after which Harry Mannering will give us our first glimpse of Janice Meredith. The White Rats now have headquarters here in the Grand Opera House building. George Fuller Golden, the "headline rat," came up here last week from West Baden Springs and initiated Walter Jones, Tony Denier, John Klingling, and others. The French scientist who is advocating the extermination of all rats on hygienic grounds is believed by the White Rats to be in the pay of the vaudeville managers.

Jean and Edouard de Reszke, Melba, and Campanella opened the grand opera season at the Auditorium to-night in Faust. During the week the Grand forces will present Don Giovanni, Lucia di Lammermoor, Les Huguenots, Tannhauser, La Traviata, I Pagliacci, Il Trovatore, and Tosca.

May Irwin has been welcomed by an army of her old admirers at the Grand Opera House, where she will continue to present Madge Smith. Attorney, during this week. Primrose and Dock-stader will follow her next Sunday evening.

The Thomas Orchestra season closed at the Auditorium last Saturday night, and the patriotic guarantee face a deficit of some \$20,000, but as loyal Chicago music-lovers they are game. Mr. Willard has found that he is not forgotten here, and his business at Powers has been very large. He opened his second week to-night with Tom Finch, which will be given every night, with David Garrick at the matinees. During Mr. Willard's third and last week he will present The Middleman, Tom Finch, and The Professor's Love Story.

A. C. Robinson, Colonel Hopkins' press agent, tells me that a recent applicant for vaudeville status writes that he does "a singing turn," the feature of which is "germs from comic opera." Now Robinson is looking up a good microbe killer.

After two big weeks of The Wedding Day, the Castle Square Opera company put on Falan to-night at the Studebaker, and the tuneless old "McCaull" opera made a big hit. Next week The Pirates of Penzance will be revived.

Ringling Brothers' circus is filling the big Coliseum at every performance, and will continue until next Saturday night, before it takes the road. A performance was given last Sunday afternoon, but in the evening the performance was abandoned and money returned, as the Coliseum adjoins Grace Episcopal Church, and Rev. E. M. Stiles, the rector, who is of the Actors' Church Alliance and chaplain of the Forty Club, asked as a favor that worship in his church be not disturbed. The Ringlings cheerfully assented, at some cost to themselves, and the clergymen now think that the circus men are all right.

Bob Hillard arrived from San Francisco last week, and to-day he appeared at Hopkins' in Last Twenty-four Hours, supported by the stock company. Next week the handsome Robert will take his place in vaudeville again. The Hopkins stock will soon present Sherlock Holmes, Detective, adapted from A. Conan Doyle's "The Sign of the Four," by John Arthur Fraser.

The Dairy Farm, which ran thirteen weeks at the Great Northern last Summer, returned to the same house for a brief engagement yesterday. Next week Manager Starr will bring Ward and Vokes with their new fare, The Head Waiters, after which Archie Boyd comes for a run with The Village Postmaster.

The many friends of John Hoparty will no doubt be pleased to learn that the benefit at McVicker's last Friday afternoon realized some \$1,100 for him. A great bill was carried through by George Marion.

Peaceful Valley followed Pudd'nhead Wilson at the Dearborn yesterday, and the stock company was well cast. Manager Tillotson is making great preparations for the new Summer extravaganza, the book for which is from the pen of Best L. Taylor, the clever paragon of the Tribune.

Speaking of the Dearborn stock reminds me that Mamie Ryan, the dainty coquette of the company, ran up to Waukegan "twixt night and matinee" last week and was married to S. M. Forrest, the stage-manager of the house.

At the vaudeville houses this week the headliners are Dorothy Studebaker and Gus Williams at the Olympia; May Voke at the Chicago Opera House; Al. Leach and Al. Dayne at the Haymarket, and Polk and Kollins at Hopkins.

The seat sale for N. C. Goodwin and Maxine Elliott's engagement at Powers' will open on May 2. The engagement is for three nights and a matinee, beginning Thursday evening, May 5, and the best seats will be sold at \$2.

David Bligham, the Spering Orchestra, and Johanna Hess-Barr gave the third of Manager Burns' series of popular concerts at the Studebaker yesterday afternoon.

Secret Service is the bill this week at the Academy of Music. The Heart of Chicago is the card at the Bijou.

A Texas Steer was given at the Alhambra yesterday, and it will be followed by Secret Service. The Gamblekeeper will be given this week at the Criterion. Manager L. J. Carter, by the way, will give up the daily matinees at the Criterion next season and will play four a week instead.

In the recent production of the Cromwell play, Greater than King, Ed Mackey had to be shot at, and once during the week when the gun wasn't loaded, the charge went through the actor's clothing and drew blood. Mackey believes in realism, but not to such an extent as that.

As yet Manager Harry Hamlin will not reveal the Summer arrangement at the Grand Opera House, but it is understood that Oris Skinner will appear there in a new comedy-drama—and I do not know of a Summer boarder we would welcome more warmly.

Manager Will Davis, of the Illinois, had a narrow escape the other night. He awoke half-suffocated and found his beautiful home on fire from spontaneous combustion caused by the carelessness of painters. A still alarm brought a chemical engine and the blaze was extinguished before much damage was done.

An artist friend of mine who is searching for a mischievous set of nerves and a lost digestion at a Michigan sanitarium, mails me a card that he hangs outside his door. It reads: "Resting. Do not knock." What a card that would be for the bathroom of the unemployed actor on Broadway. I'm fearful, however, that it wouldn't work, for there are no few Smith and Wesson hammerless actions in circulation.

I have a copy of a late "popular song" which is entitled, "Dead Among Strangers." Wouldn't that bury you? "RUF" HALL.

## BOSTON.

**Changes at the Hub Theatres—Wedding in Foxy Quiller—Spring Outlook.**  
*(Special to The Mirror.)*

BOSTON, April 22.

Annie Russell is the first star to play an engagement at the new Colonial, and there was a big society gathering there to-night to see A Royal Family. It made a great hit, even surpassing Catherine and Miss Hobbs in the favor with which it was received. Miss Russell is a special favorite in Boston, and Orin Johnson and W. H. Thompson are well liked here, while Mrs. Gilbert—what a treat it is to see her again!—had a splendid welcome.

It was on night with Bernhardt and Coquelin to-night, for La Tosca was among the well-known features of the repertoire, while Boston is especially looking forward to the chance to see Cyrano de Bergerac to-morrow night, and get its chance to see the creator of the famous character. Camille also will be given later in the week.

The Rogers Brothers in Central Park opened at the Hollis to-night. One of the most interesting features of the whole production is the presence of Isadore Rush, who became such a pronounced favorite in the years that she came here as leading woman with Roland Reed, and fairly divided the honors with him.

At the Park a reduction in price of seats went into effect to-night for what is to be a supplementary season of lighter attractions, and with popular prices popularity may be expected. The first offering of the new regime was Brown's in Town, which had already made a hit at higher prices at this same house last season.

Lynwood was the offering of the stock company at the Castle Square to-day, and this was the first Boston production of the play, although it had become a familiar attraction in about every other part of the country. It was cast with the full strength of the stock company. Corona Riccardo and Edmund Breese were among those who made hits.

A Trip to Countown has played so many successful engagements at the Grand Opera House that there is little new that can be said about the attraction, which is still headed by Cole and Johnson.

Lorraine Brent opened a starring engagement to-night at the Bowdoin Square, where she was formerly the leading woman of the stock company. The Wings of Sin was the play, and she was supported by all the resident players. This will be followed with The World Against Her. Miss Brent still retaining the leading part.

Henrietta Crossman is in her fourth and last successful week at the Tremont, and Mistress Nell is just as well liked as ever.

Foxy Quiller is in its second week at the Museum. A change in cast has been made, for Georgia Caine, who made one of the original hits here, although in a small character, is now out of the bill, and her place is taken by Edith Barr.

Lady Audley's Secret and The Surprise Party form a double bill for the stock co. at the Grand this week.

The Columbia still continues dark. William Farnum received a monster floral horseshoe on the last night of Ben Hur. He is a Boston boy, and his great Boston success was all the more gratifying to his friends here.

After the curtain fell on Foxy Quiller at the Museum, April 20, the members of the company crowded around Owen J. McCormack and May Tobin and presented them with wedding gifts in advance of the ceremony, which was performed at St. James' Church last night, with many of the company in attendance. The groom had a check for a good, substantial sum, and the bride a solid silver toilet set.

Richard Mansfield, M. Coquelin, and Sarah Bernhardt created an unusual amount of interest when they individually went to the Horse Show last week. One evening Mr. Mansfield gave a dinner at the Westminster in honor of M. Coquelin and several Franco-Bostonians.

I was sorry to receive a telegram from B. Fries Webster of the Boston Comedy company, last week, telling me that by the burning of the Town Hall, at Magog, Que., he had lost everything, with no insurance to cover. Mr. and Mrs. Webster have many friends in Boston who will be sincerely sorry to hear of their loss.

Charles Dennee is writing new music for Elvira Leveroni, who, as I said several weeks ago, will sing the title-role in Little Red Riding Hood. The announcement of her engagement has just been made.

It was with general regret that the Boston friends of Theresa Vaughn learned that she had become insane and had had to be removed to an asylum at Worcester. She had been living at Chelsea, her old home.

Henrietta Crossman came near losing a performance April 18. She was taken ill at the theatre, but insisted on playing, and after the audience had been kept waiting for an hour, she began the play and continued it triumphantly.

John Hare's company will sail for England from this city by the Dominion line this week, while the star and his family will go from New York by the Oceanic April 24.

Sarah Bernhardt played Old Mother Hubbard last week. She went to the cupboard of Hotel Touraine to get her graveyard a bone of hospitality, but she found none, and after remarking "love me, love my dog" in her choicest French, she gathered up her Lares and Penates, consisting of three maids, a valet, a coachman, and thirty pieces of baggage, and removed to the Vendome, where there are no rules against dogs.

The members of the Ben Hur company were guests at a farewell reception given by the Children's Dramatic Club of the Dearborn last week. Mary Star is especially interested in the splendid work of that institution.

The Octetoon will be the first play presented by the stock company at the Castle Square during its Spring season.

Edward E. Rice was in town last week, and rumor had it that he was trying to arrange for a revival of Evangeline at the Park. There ought to be a good chance for some one in Boston this Summer, for there is no all-Summer theatrical venture yet announced, although Little Red Riding Hood may run on at the Museum as long as it is profitable. Keith's and Music Hall will remain open.

JAY BENTON.

## PHILADELPHIA.

**The Betsy Ross Production—A New Melodrama—Other Quaker Town Bills.**  
*(Special to The Mirror.)*

PHILADELPHIA, April 22.

Betsy Ross, the new Revolutionary play by H. A. Du Rochet, was produced at the Chestnut Street Opera House April 16. The play is in four acts, told in Philadelphia just previous to or during the Continental occupation. It begins with a duel between Joseph Ashburn, the sailor sweetheart of the then Elizabeth (Betsy) Griscom, and Clarence Vernon, who, being half drunk, has mistaken the girl to whom his opponent was saying farewell for her sister, Clara Griscom. Circumstances and the machinations of a former pirate cause each young man to fancy that he has killed his antagonist and both hastily quit the city. Betsy, ignoring the crowd about the body of a one-time sea marauder whom the pirate has murdered, watches for a signal light on her lover's outgoing ship, and, failing to see it, sinks to earth, sobbing bitterly.

Years pass, and the Quakeress, hearing nothing from Ashburn, marries John Ross, whose up-hoistering business she carries on after his death. Taking advantage of the war the two fugitives return to their own country. Joseph Ashburn in the patriot army and Clarence Vernon in the British. General Washington gives Ashburn command over a squad detailed to guard Betsy's house while she is engaged in making the flag. Wild with a desire to see Clara Griscom, who has become his wife, Vernon volunteers for the duty of a spy and is sent to Philadelphia. He disguises in a petticoat, is driven into the home of his sister-in-law, he is in danger of being taken, when Betsy conceals

him under the folds of the flag she is completing for the infant Republic. Ashburn lifts the burning and discovers him, but, believing that by so doing he is saving his sweetheart from dishonor, he drops the cloth and orders his men away. This climax is the pivotal point of the play and is reached in the third act, after which the play moves uneventfully to a happy finale. Save in the first and third acts, when it is melodramatically exciting, Betsy Ross is actionless and talky, and conventional. Most of the applause that the play received was due to its appeal to patriotism, and though an excellent cast gave a meritorious interpretation, the performance was disappointing. The performance of Betsy Ross, the sailor sweetheart of Peter Ross, and Joseph Holland made up well for George Washington and was dignified and impressive. John Jennings, Felix Henry, George Fawcett and Mabel Strickland were others that scored. As Betsy Ross has not proven the success expected, it will be withdrawn on Saturday evening and will be sent to the Academy of Music, Baltimore, to lengthen out the season in that city. As yet there is no booking for April 29 at the Chestnut Street Opera House. Weber and Fields hold time here May 6-11.

Willard Spencer's comedy-opera, Miss Bob White, at the Chestnut Street Theatre, has met with approval, the music being catchy, though very reminiscent. As there are no bookings to follow, it is being booked to run out the season.

The Broad Street Theatre has The Burgomaster for a run of several weeks. Richard F. Carroll, Ruth White and Ada Deaves are the principals.

To Have and to Hold is in its second and last week at the Walnut Street Theatre to light houses. April 29. The Casino Girl, May 13.

Robert E. Mantel's engagement at the Auditorium has been an artistic and pecuniary success. For this his second and last week A Secret Warrant is the programme for three nights, followed by Othello and Hamlet. Humphrey Dumpty, April 29.

The Wilbur Opera company, under management of Maud Daniels, made a big hit on the opening week at the Grand Opera House. To-night the bill is Nell Gwynne as an opera, with May Barker in the title-role. The vaudeville features are Pauline Hall, Helen Pingree, a cake-walk, a military cadet drill, and living pictures.

The Girard Avenue Theatre the Durban-Sheeler stock company are presenting Under Two Flags, introducing every member of this noted organization, including also George Barber, who has rejoined the company. It is a beautiful production and was well received by a crowded house. The Streets of New York will follow.

The Forepaugh Theatre Stock company appeared in The Merchant of Venice. The principals: Shylock, George Lennox; Antonio, Frank Peters; Bassanio, John J. Farrell; Portia, Henrietta Vadera; Jessica, Florence Roberts; Gratiano, Albert Sackett; Launcelot, Walter B. Gilbert; Gobbo, William C. Carr. The production reflects credit upon the company. Next week, reappearance of Carrie Radcliffe as leading woman in Tempest Tossed.

Agnes Burroughs in East Lynne is at the National. The play is well staged and well acted. On the Stroke of Twelve next week.

As there are no bookings to follow at the Park Theatre, The Dairy Farm will run out the season, aided by benefits, souvenir nights, etc.

The World's Verdict, Arthur Jefferson's English melodrama, received its first production in this country at the Standard Theatre to-day's matinee. Manager Darcy controls the rights for the United States. It is well staged and nicely presented.

At the People's Theatre, The Convict's Daughter is offered as the attraction. A Romance of Coon Hollow April 29.

Are You a Buffalo? is a new feature with Dumont's Minstrels at the Eleventh Street Opera House. Business continues large.

Attractions at Willow Grove Park: May 25, Son's Band; June 9, Walter Banerjee and Symphony Orchestra; July 21, Royal Italian Band.

S. FERNBERGER.

## WASHINGTON.

**Last Week at the Theatres—Poor Business for Richard Carvel—Notes.**  
*(Special to The Mirror.)*

WASHINGTON, April 22.

Tim Murphy opened to a large audience at the Columbia to-night in The Carpetbagger. The play is a favorite one here, and in it Mr. Murphy as Governor Melville Crane does some of his most artistic work. Dorothy Sherrod, Nathalie Weffing, Nellie Vell, J. R. Armstrong, Herbert Fortier, Aubrey Powell, and James Manley gave excellent support. This engagement closes the regular season of the Columbia.

The Bostonians at the New National opened to-night in The Breeze, that also will be given Tuesday, Wednesday and at the Saturday matinee. Thursday, Saturday and at the Wednesday matinee Robin Hood will be the bill, with a single performance of The Viceroy on Friday. Estelle Wentworth, the young Washington soprano, whose success with this organization has been pronounced, appears as Maud Marian in Robin Hood and Titivoli in The Viceroy, and large theatre parties of home friends have already been formed for both operas.

For the twenty-seventh and final week of the Bellows and Long management of the Lafayette Square Stock company Under Two Flags is the play. The cast: Berle Cecil Rogellien, Eugene Ormonde; Berkeley Cecil Rogellien, John Daly Murphy; Colonel Cateauway, John T. Sullivan; Lord Rogellien, Walter Craven; Lord Rockingham, Robert Rogers; Kate, Charles Wyngate; Lady Beatrice, Louise Mackintosh; Lavinia, Katherine Field; Princess Venetia Corona, Elie Darling, and Cigarette, Percy Haswell, in which harmony she achieved a notable success. Rosedale is in rehearsal.

Human Hearts presented by a very good company drew well at the Academy to-night. Dancers of Paris is the underline.

Buffalo Bill's Wild West and Congress of Rough Riders will exhibit here Wednesday and Thursday.

Richard Carvel did not strike the fancy of Washington, though John Drew usually draws large audiences. Patronage at the National last week was consequently light.

At the Waldorf-Astoria in your city next Friday night Mary Helen Home, Edna Scott Smith, Susan McDonald, and William H. Conley, all of Washington, have been secured for a concert.

The Choral Society will sing "Elijah" at Congressional Church Hall April 30. The solo singers include Sara Anderson, Erickson Bushnell, Mrs. F. A. Gardner, Mabelle Louise Bond, Pauline L. Whitaker, Nicholas Dauty, Melville D. Hensley, and Bernard B. Ryan.

Elie Darling, engaged this week for the part of the Princess in Under Two Flags, will remain with the Lafayette Stock company for the Summer season.

At the National Theatre Sunday night the Washington Song-club celebrated their fiftieth anniversary with music and song, assisted by an orchestra of forty musicians under the leadership of Henry Xander. The soloists were Charlotte Macdonald and Franz Wilczek.

Rev. D. J. Stafford, D.D., will lecture on King Lear at the Columbia May 2 for the benefit of Carroll Institute.

JOHN T. WAIDE.

## ST. LOUIS.

**Little Doing in Theatricals—Current Amusements—The Thomas Concerts—Gossip.**  
*(Special to The Mirror.)*

ST. LOUIS, April 22.

Everything in the amusement line is rather quiet here now. The end of the season at the downtown theatres is drawing very near, and with no novelties to offer, our playgoing people are not crowding the houses.

Tim Murphy did only a fair business at the

Olympic with The Carpetbagger. This evening, Mrs. Leslie Carter made her second appearance here in Zaza. This week will end the regular season at the Olympic. Two other attractions are booked—N. C. Goodwin and Maxine Elliott in The Merchant of Venice, May 13, and Oris Skinner, Eleanor Robson, and Sarah Conell L. Moyné, at a matinee, May 25, in a balcony.

The Lees, hypnotists, remain at the Century for another week.

Manager Grand offers Because She Loved Him So at the Grand with the following company: Thomas Busby, W. H. Turner, R. C. Turner, Leavitt James, Louis E. Grant, Edward Phillips, Clara Mickey, Elie German, Jonette Connor, Mamie Johnstone, Agnes Carter, Angela Ogden, and Clara De Witt. Next week, Murray and Mack.

Fugg's Ferry is the Havlin's attraction. This evening John R. Fleming, treasurer, and William J. Counihan, advertising agent, received a big benefit. In the cast are: Newton Cargile, Elia Somerville, Robert Baylock, Fred J. Woodward, R. J. Hutchins, Laura Stone, Mabel Worden, Joseph Gobay, Charles Moore, and Iola Romero. Pablo Romani underlined.

This is the last week of the season at the Imperial, and the bill is At Valley Forge.

The soloists at Sunday afternoon's concert at the Edison were Mrs. Louise Aubertin Corley, Harry J. Fellows, and George C. Vlek. The orchestra played the Grand March from Tannhauser, ballet music from Henry VIII, and other selections.

The two concerts by the Theodore Thomas Orchestra at the Edison on Tuesday and Wednesday evenings will be the closing features of the musical season.

Manager Frank McNairy, of Ubric's Cave, and Mrs. McNairy (Gertrude Lodge) left for Chicago Thursday night. Mr. McNairy has gone to the windy city to look after matters pertaining to the Summer season at the Cave. Mrs. McNairy will visit friends while there.

W. D. Cave, treasurer of the Century, and Mrs. Cave have gone to Virginia on a pleasure trip. They are really taking their bridal tour, as they were married during the present season and Mr. Cave's duties were such that he could not get away at the time.

## BALTIMORE.

**The Princess Chic—Albough's New Stock Company—Other Attractions.**  
*(Special to The Mirror.)*

BALTIMORE, April 22.

The Marguerita Sylva comic opera company appeared in The Princess Chic at Ford's Grand opera House this evening. This opera scored a decided hit when here last season with Christine Macdonald in the title-role. Miss Sylva is a worthy successor to Miss Macdonald in the part and genuinely pleased the large audience assembled to hear her. The company is thoroughly competent, and includes Joseph C. Miron, Hubert Wilke, Thomas C. Leary, Walter A. Lawrence, Frederick Knights, Neil McNeil, Isabella Underwood, and Frank S. Dearduff. The attraction for next week will be the Boston Lyric Opera company.

John W. Albough's New Stock company opened a supplemental season at Chase's Theatre this evening. The play was Sowing the Wind. The selection was a good one, as the play is admirably adapted to display the ability of the company. The theatre was crowded with the friends of the old company, and the newcomers heartily welcomed. The company consists of John W. Albough, Jr., John Flood, Charles R. Welles, William Doug, Frank Craven, Guy Bates Post, Giles Shine, Alfred Smith, Lavinia Shannon, Maud Beckwith, Beth Franklin, and Harry Wulffert. The Case of Rebellious Susan is in rehearsal for next week.

The Four Cohans in The Governor's Son hold the stage of the Academy of Music. They will be followed by Betsy Ross.

The Marine Band will give a concert at Music Hall next Saturday evening. The band numbers seventy-five pieces. Amy Whaley will be the soloist.

Arizona enjoyed splendid business at Ford's last week. Standing room was at a premium at many of the performances.

Vincent Serrano left the east of Arizona on last Saturday night to join Nat Goodwin.

On the Stroke of Twelve is this week's sensation at the Holiday Street Theatre. The management of this popular house apparently has not the slightest regard for the nerves of its patrons, for they have kept them strung up to a pretty high pitch lately. Next week from Scotland Yard will be the bill.

Haverly's Mastodon Minstrels, with George Wilson, drew a big house to the Auditorium Music Hall this evening. The company is a return to old-time minstrelsy and gives a very enjoyable performance. The farce-comedy, Hello, Bill, will be next week's attraction.

The only variety show in the city is the Broadway Burlesques, at the Monumental. It will do a good business this week with those who prefer vaudeville and also with those who like to smoke and listen at the same time.

HAROLD RITLEDGE.

## CINCINNATI.

**Arizona at Last—Split in Boston Lyrics—Crowds at Beck's.**  
*(Special to The Mirror.)*

CINCINNATI, April 22.

The feature of last week was the appearance of the Metropolitan Grand Opera company, that gave three performances at Music Hall on Friday and Saturday to large audiences. It is announced that next season the company will play here for a week.

While the Four Cohans can hardly be said to have carried their numerous admirers from the vaudeville houses over to the fashionable Walden, they enjoyed fair patronage, and the audience seemed well pleased.

To-night Arizona, which was originally booked at the Grand more than a year and a half ago and then canceled, had its first local presentation. The company is a strong one, and the play scored one of the unmistakable hits of the season.

The Italian members of the Boston Lyric Opera Company felt that they had a grievance against the management, and refused to appear on Tuesday night at the Pike. The next day their services were dispensed with, and for the future the company will confine its endeavors to comic opera. For the second week of their stay The Fencing Master and Wang will be the offerings.

Beck's is finishing the season well. After a fortnight's tremendous business with Nellie McHenry and Ward and Vokes, Rose Melville in Sia Hopkins returned yesterday for her third engagement within a year, and, as usual, packed the house to the doors.

Rosenthal's reorganized stock company at Robinson's yesterday presented The Danites in good style. It is probable that Manager Rosenthal will take the company to Columbus for a Summer run at Minerva Park after its season here is finished.

The current attraction at the Lyceum is The Missouri Girl.

On petition of Belle Davis and other creditors, a receiver was appointed here last week for Isham's Oysters. The tour was interrupted, but what further outcome there will be does not yet appear, for the litigation is still unsettled.

H. A. SUTTON.

## SUNDAY PERFORMERS RELEASED.

In the Yorkville Court last Wednesday afternoon the cases against Dan Daly, De Wolf Hopper, and William A. Brady, charged with violating the Sunday laws by appearing in costume at the Actors' Fund benefit at the Academy of Music on April 14, were brought up before Magistrate Zeller and the prisoners discharged. In dismissing the cases the magistrate said that the evidence against the actors was wholly insufficient.



## THE STOCK COMPANIES

The portrait above is that of Charlotte Severson, who made a hit in Philadelphia this season as leading woman of the Standard Theatre Stock company. Miss Severson was comparatively new to stock work, but she quickly proved herself possessed of versatility and histrionic talent that her position required. Last season Miss Severson played in *The Sporting Duchess* and with Robert H. Mantell.

The Belle of Richmond, a comedy drama in four acts by Sidney Somers Toler, had its first presentation in Greater New York at Payton's Theatre, Brooklyn, last week. The cast:

Captain Silas Smart..... Sidney Somers Toler  
Gerald Gordon..... L. F. Morrison  
Judge Mason..... Barton Williams  
Colonel Lee..... George Hoyer  
Captain Charles Lee..... W. A. Mortimer  
Greene..... Wilton Taylor  
Moss..... Hampshire Welch  
Eosand Mason..... Marguerite Fields  
Aunt Betty..... Sadie Radcliffe  
Nellie Mason..... Etta Reed

The plot is rather complicated, but nevertheless easily followed. In the main it is plausible and interesting. Two friends of long standing, Gerald Gordon and William Osmond, are in love with the same girl, Nellie Mason, "the belle of Richmond." In the first act, Nellie is making her social debut at a reception given by her father, Judge Mason. Gordon and Osmond attend the reception, each bringing a bouquet of roses, one white and the other red that they give to Moss, a colored servant, to deliver to Nellie. The darkey by mistake presents Osmond's roses, the white, as coming from Gordon, and Gordon's, the red, as from Osmond. Nellie is in love with Gerald and accordingly wears the flowers she believes to have come from him, William, or "Bill," as he is familiarly called, therefore believes himself in favor, and Gerald loses heart. Bill discovers the servant's mistake before the evening is over, but being unscrupulous, tells Nellie that Gerald, who has announced his intended departure on the morrow, is going North to marry, and presses his own suit. Nellie, believing him, and also liking him to a certain extent, accepts him and their engagement is announced. Gerald, thinking the two are in love, resigns himself to the inevitable and wishes them good luck. Bill is the cashier of the First National Bank of Richmond and has embezzled \$50,000 of the bank's funds. In order to conceal the theft he conspires with one Greene, a certified bank examiner, to manufacture a duplicate set of books that will show the theft to have been committed by Charles Lee, who is in love with Eosand Mason, a younger sister of Nellie. This is done and apparently the proof is conclusive against the young man. The two conspirators had, however, played the same game in New York ten years before, fastening a theft of their own upon one Silas Smart, who happens to be in Richmond and recognizes his former persecutors and suspects their plan. He tells his suspicions to Gerald, who is a lawyer and has undertaken the defense of Lee. The two manage to prove the guilt of both Greene and Bill Osmond. The mistake in the gift of the roses is also cleared up and Nellie and Gerald are at last brought together. Greene is sent to prison, but Gerald cannot forget his former friendship for Bill and makes up the bank's shortage out of his own pocket, thus allowing Bill to escape. This forms the main plot, but there are minor episodes that add to the interest of the play. The characters are well drawn, and the comedy element is not neglected. One novel character is a girl who wears a different wig with each dress. What the play needs is an enlivening of the first act and pruning in several places. This done, *The Belle of Richmond* should make a popular attraction of its kind.

The role of Gerald Gordon was played in an intelligent and manly fashion by the author, Sidney Somers Toler. The William Osmond of L. F. Morrison was a finished and capable villain. Corse Payton was well suited in the role of Silas Smart, and won many laughs. Sadie Radcliffe as Aunt Betty was, as usual, effective. Etta Reed was not suited to the character of Nellie Mason and was consequently disappointing. Hampshire Welch as Moss was excellent, and the other roles were in capable hands. The company, however, failed to impart the Southern atmosphere of the play. The scenery was suitable. This week, *Romeo and Juliet*.

The Spooner company at the Park Theatre, Brooklyn, divided last week between East Lynne and *That Girl from Texas*. That the popularity of East Lynne is not dead was manifested by the fact that standing room was the rule at every performance. The main interest centered in Edna May Spooner as Lady Isabel and Madame Vine. Her portrayal was distinctly human and she showed strong emotional powers heretofore unsuspected. Augustus Phillips made an attractive Archibald Cadiside. Lee Daniels in a measure realized the possibilities of Sir Francis Lytton. Olive Grove did likewise with Miss Corry. Jessie McAllister made much of the small role of Joyce, and Helen Dixon was a satisfactory Barbara Hare. The rest of the company was passable. In *That Girl from Texas*, by C. T. Pacey, the company was in its element and every role was satisfactorily played. Cecil Spooner as May Percy, however, outshone all the others. Her performance was in exactly the right vein and was a gem from every standpoint. Robert Ransom was, as usual, capital as Peter Bumper, "right from Texas." W. L. West did an excellent character bit as Shane Metron. Helen Dixon looked charming and gave a creditable performance of Elsie Farleigh. Others deserving mention are Lee Daniels, Augustus Phillips, Jessie McAllister, and Mrs. Spooner. The audiences liked the new play very much. This week *The Galley Slave*.

At the Criterion the Baker Stock company presented *Too Much Johnson* last week to a series of good houses. Alphonse Ethier, who portrayed William Gillette's old role, made a big hit. Charles Hanford as Leon Duthis was excellent, and Edith Ellis Baker as Mrs. Billings did her usual capable work. Others deserving of mention were Maude Sheridan, Ida A. Thomas, Charles Barringer, George C. Robinson, H. G. Thomas, C. H. Swayne and Thomas Meek. The scenery was pretty and the stage-manage-

ment good. For the present week *The Late Mr. Jones* is presented, with vaudeville between acts.

A sneak thief broke into the room occupied by Alice Johnson, leading woman of the Frawley company, at the Butler Hotel, Seattle, recently, and purloined all Miss Johnson's jewelry. "This is no press agent's romance," writes Miss Johnson, woefully, "for pity 'tis, 'tis true."

Francis Jones has closed with *A Wise Woman* and is now a member of Hadley's Stock company at the Bijou, Milwaukee. Next season he may appear in vaudeville.

Una Abell Brinker has gone to her home, Detroit, Mich., where her father is quite ill. During the summer she will visit the home of her late husband, H. Coulter Brinker, at Apple Grove, N. Y. Mrs. Brinker will be with the Columbia Theatre Stock company, Newark, next season.

Jean Cowgill will be the leading woman of the stock company that Mittenhal Brothers are organizing for the summer at the Worcester Theatre, Worcester, Mass. Among the roles she will assume next summer are Flavia in *The Prisoner of Zenda*, Camille, Carmen, Sapho, and Louise in *The Two Orphans*.

The Valentine company, that has played thirty-four consecutive weeks at the Princess Theatre, Toronto, will close its season there late in May, and has been booked for the summer season with E. De Stair in *Grand Rapids* and Detroit. During the past week the company presented *Woman Against Woman* to splendid business, and Harry Glazier, who made his debut as a member of the organization, won an enthusiastic reception from his old friends. Meta Maynard also scored heavily. This week *The Electrician* is being presented.

The Valentine Stock company, that has spent seven months in Halifax, St. John, Ottawa and Quebec, opened for a run at the Dunfee Theatre, Syracuse, N. Y., April 15 in *Captain Lettairblair* and scored a success. Special honors were won by Benjamin Horning, Mary Taylor, Wilford Bowman, and Rose Irving. The last half of the week *The Two Orphans* was the offering. The Dunfee has been entirely renovated during the past month by the new manager, J. L. Heslacher.

The Baker Theatre Stock company, Rochester, N. Y., has been completed and will begin its season on May 6 with *The Fatal Card*. The members are M. L. Alsop, Henry Shumer, A. C. Henderson, Scott Cooper, Van Dyke Brook, Carter E. Weaver, Thomas Culliton, H. P. Davis, Amelia Gardner, Helen Aubrey, May Mackay, Iza Ryer, Evelyn Roberts. The stage will be under the direction of Frederic Bryton.

W. H. Pascoe is organizing a stock company to play a summer season, beginning May 20, at the Lyceum Theatre, Rochester. C. H. Packard is to be the treasurer of the company.

The following comprise the Eugene Osmond Stock company that will open May 6 at the Eastabate Theatre, Syracuse, for a Spring and Summer season: Olive Oliver, Mabel Roebuck, Carrie Knowles, Leola May, Helene Craven, Eugene Osmond, Walter S. Craven, Ben Graham, William Masson, George Soule Spencer, Algernon Tasson, James Mahoney, Francis Ball, and Roy Atwell.

The press and public of Nashville, Tenn., were unanimous in praise of the production of *Sweet Lavender* by the Boyle Stock company last week. Each member of the company seemed to be congenially cast. Morris McHugh as Dick Phenyl, William Stuart as Clement Hale, and Anna Hollinger as Ruth Kelt probably achieved the best general results. J. Gordon Edwards gave a conscientious delineation of Geoffrey Wedderburn, and J. H. Hollingshead was a pleasing Dr. Deuney. James K. Applebee as Mr. Bulger and Thomas Sternett as Mr. Maw were satisfactory. Frank McVillie and Nancy Rice were interesting in comedy roles. Ethel Harrington made a very sweet and pretty *Lavender*. Emma Butler, as Mrs. Gilliland, played artistically. Confusion this week.

Mason Mitchell has been specially engaged to act *Julius Caesar* with the stock company at the Central Theatre, San Francisco. Charles Arthur has resigned from this company.

Edwin T. Emery has been re-engaged for the Alcazar Theatre Stock company for another season. George P. Webster has been transferred from the Alcazar company to Belasco and Thall's road company.

Belasco and Thall recently arranged with Arthur C. Aiston for the production of Tennessee's *Pardner* by their Alcazar Stock company. The play was put on *Holy Week*, but made such a hit—the business, it is said, being the largest in San Francisco that week—that it was kept on for a second week.

William G. Beckwith, for the past two seasons juvenile with the Boyle Stock company, Nashville, Tenn., resigned from that organization April 13 and arrived in town April 15 to begin rehearsals with the Frederic Bond Stock company playing the *Proctor* theatres. Mr. Beck with's Nashville friends gave him a hearty send off at his farewell appearance.

Warren W. Ashley has signed with the Fred eric Bond Stock company.

Arthur Maitland, who for the past season has been playing *Horatio Denke* in *The Christian*, has signed with Frederic Bond as leading man in his summer stock company. This is Mr. Maitland's second summer in that capacity.

Maye Louise Aigen is taking a rest after four continuous seasons in stock work, and is spending the month of April at Eureka Springs, Ark. She will return to New York early in May.

Vera Irving opened with the Rosenthal Stock company, Cincinnati, April 14, playing Kate Winmarth in *Lyndwood*.

J. Alfred Osborne has signed with the Jefferson Stock company, Birmingham, Ala.

Walter Edwards was highly commended for his performance of *Virginia* in the revival of the play of that name by the Durban Sheeler Stock company at the Grand Avenue Theatre, Philadelphia, last week.

A new version of *L'Aiglon*, by Ernest Stout, will be acted by the Victoria Theatre Stock company, Chicago, May 27, with May Hosmer in the title role. If the play is a success it is the intention to send it on the road.

Elita Proctor O'Leary, who last week entered into an experiment with Manager Henry V. Donnelly, of the Murray Hill Theatre, to appear as a "stock star" with his organization as Nancy Sikes in *Oliver Twist*, drew record-breaking audiences. Her success was so great that Mr. Donnelly has arranged with Miss O'Leary to appear next week in *The Trust of Society*.

F. Marie Pacey is filling a three weeks' engagement with the Standard Stock company, Philadelphia. Her performance of Mrs. Fairweather in *The Streets of New York* last week was favorably commented on by the critics.

Will J. Bean is organizing a Summer Stock company to play at Toledo, opening about May 10 in *The Charity Ball*. Miriam Nesbitt has been engaged as leading woman.

Victory Bateman, who is duplicating her previous good work in Newark, N. J., with the

Columbus Theatre Stock company, will not go to Koehner's Garden, St. Louis, this summer, as has been announced.

Mary Sanders will play a special engagement at the Castle Square Theatre, Boston, commencing April 29.

Lotta Linthicum will make her first appearance as leading woman of the stock company at the American Theatre next Monday night in the role of Camille.

William Seymour has been engaged as stage manager of the Lafayette Square Stock company, Washington.

Florence Stone and Jack Webster opened with the stock company at Morosco's Grand Opera House, San Francisco, April 15, in *East Lynne*, and both made decided hits in the leading roles.

## ACTORS' CHURCH ALLIANCE NEWS.

The seventeenth regular service of the New York Chapter of the Alliance was held last Sunday evening at St. Michael's Episcopal Church, on Amsterdam Avenue. Despite the extremely disagreeable weather the congregation was very large, and included many persons prominent in both branches of Alliance workers.

The Rev. John P. Peters, D.D., rector of the church and chaplain of the Alliance, delivered an interesting and uplifting sermon upon the necessity and value of recreation. "Heavenness in the heart of man maketh him stoop, but a good word maketh him glad," was the text of the discourse. Dr. Peters spoke warmly of the work accomplished in all social spheres by the encourager—the man who adds to the joy of the world by speaking good words—and he likened the stage to the individual encourager. "The Puritanism that existed in New England was necessary at the time the movement was started as a rebuke to the license of the period. It was an extreme movement, but the world has profited by it ever since." Continuing, the chaplain spoke of the majesty and impressiveness of the Passion Play at Oberammergau and of the effect for good that it has upon those who take part in it and those who witness it. "The stage can never cease to teach," he said. "There is danger of corruption in literature, in the press, and in the theatre, but all are powers for good."

The tenth regular reception of the New York Chapter of the Alliance will be held next Thursday evening, April 25, at eight o'clock, in St. Michael's Parish House, No. 225 West Ninety-ninth Street, near Amsterdam Avenue. The Rev. John P. Peters, D.D., rector and chaplain, will give the address of welcome, and several prominent soloists will take part in the programme. All Alliance members and members of the profession are cordially invited.

A letter from Joseph Jefferson, inclosing a check for \$100 for the benefit of the Alliance, was recently received by Rosa Rand, chairman of the Membership Committee. Mr. Jefferson wrote as follows: "While not a member of any church, I fully believe in the good influence of the organization upon society. An alliance between the church and the stage should be productive of advantageous results to both. I have no doubt that it will tend to remove in a great measure the prejudices against the latter and admit of broader liberty to the former in permitting its members to visit the theatre, where often innocent and instructive entertainment can be enjoyed. Holding these opinions, I beg to inclose my check for \$100, to add to the funds of your organization."

The second special meeting of the Executive Committee of the Boston Chapter was held last week in St. Paul's Parish House, Boston. In the absence of the president, Rev. H. M. Tarbert, the secretary, Anna S. Pratt, called the meeting to order. Those present were Rev. H. Russell Talbot, Lillian Lawrence, Mrs. A. P. Spaulding, Mrs. Arthur Cheney, Frank D. Frisbie, Mrs. Alice K. Robertson, and the secretary. Reports were read and accepted and it was moved and carried that one-quarter of the members of the chapter present at a meeting shall constitute a quorum. The question of the advisability of the chapter working in connection with the Borothen Dix House for stage children and the conducting of a club and boarding house for actors of small means was discussed, with the result that a special committee was appointed to investigate the working of the Borothen Dix House and report at a subsequent meeting. It was moved and carried that the question of the boarding house be laid on the table. It was moved and carried that the Committee on Entertainment appointed at the last meeting should report at the regular meeting in May.

The Rev. Walter E. Bentley, general secretary, gave an address last Saturday evening at the Marlborough Hotel, New York city, on the aims and objects of the Alliance, before the third semi-annual banquet of the Society of the Valley of the Delaware.

In the recent death of the Rev. Patrick W. Tandy, pastor of St. Jerome's Church, in the borough of the Bronx, the Alliance loses one of its deeply interested Roman Catholic chaplains. Messrs. Smith and Whitehall, lessees and managers of the Grand Opera House, Bellefontaine, Ohio, have written a strong letter endorsing the Alliance as a grand movement in the interests of the theatrical business and deserving of support in every respect. The desire to cooperate with the chaplains of the Alliance in their vicinity.

**THERESA VAUGHN INSANE.** Theresa Vaughn, the popular singer and actress, was last week adjudged insane and committed to the asylum at Worcester, Mass. Since the death of her husband, Mr. Haupt, four years ago, Miss Vaughn suffered from melancholia. Her malady was augmented by the death of her sister, Celia Matthews, and the more recent death of her brother, Joseph Ott. Her sorrow over these bereavements was too great for her to bear. About a year ago she was obliged, because of failing memory, to leave the stage. She went to live in retirement at the home of her mother, Mrs. Mary Ott, in Chelsea, Mass., and there she remained until it was deemed necessary to place her in the asylum. Miss Vaughn, it will be remembered, made her greatest success in the extravaganza 1492. She was twice married, her first husband having been W. A. Mestayer, the comedian.

## TERLEY MAY STAR FANCHON THOMPSON.

A report was published yesterday that Frank L. Percy had arranged to star Fanchon Thompson next season as successor to Alice Nielsen with the Williams and Percy Opera company. Mr. Percy is now in London, where Miss Nielsen and the company are singing *The Fortune Teller* at the Shaftesbury Theatre. Miss Thompson is also in London, having the leading role in *The Belle of Bohemia* at the Apollo Theatre. At Mr. Percy's office yesterday W. M. Hale, his representative, said that while Mr. Percy might be in negotiation with Miss Thompson, to definite agreement, so far as he knew, had been reached.

## AT THE P. W. L.

Yesterday was Social Day at the Professional Woman's League, and an impromptu programme was rendered. Ethel Barrington was the guest of honor, and Mary Shaw, who has been in Boston with Ben Hall, paid her first visit to the League in several months. Next Monday the League will have an afternoon of music, in charge of Belle Gray Taylor.

## A REVIVAL OF PUDD'NEAD WILSON.

Shipman Brothers have purchased the sole American and Canadian rights to Pudd'nead Wilson, and will send it on tour next season with an excellent company.

## REFLECTION.



Photograph by A. A. Smith, Tenn., N. Y.

The above portrait is an excellent likeness of Eleanor Franklin, who is now filling a special engagement under Wallace Munro's management supporting Howard Gould as Queen Flavia in *Rupert of Hentzau*. Miss Franklin was called to Kansas City by wire to play Flavia owing to a change in cast made necessary by the illness of Charlotte Tittel. She played the part with one rehearsal, and has since continued with the company, receiving high praise from press and public.

Miss Franklin, who has made very much of a hit in Australia, is now in the east of Florida at Her Majesty's, Melbourne.

Harry Carson Clarke sends Tim Minnow a transcript of judgment issued from W. T. Hall's court, Chicago, proving that he obtained judgment in that court against Clement St. Martin and Mrs. Clement St. Martin for damages to the amount of \$200.

Adelaide Phillips has gone to London as a member of *The Girl from Up There* company.

Minnie Williams was married on March 1 to John Fitzgerald, an Elmira, N. Y., business man.

Edwin Fowler, who made a hit as the drunken constable in *Mistress Nell*, has been taken to a hospital in Boston, suffering with blood poison. Every effort is being made to bring him around in time to open with Henrietta Crossman at Wal-lack's next Monday.

George W. Lederer has arranged to produce *The Stroller*, an adaptation of the German musical comedy, *Die Landstreicher*, at the Knickerbocker Theatre, June 6.

W. A. White, stage-manager of *A Breezy Time* (Eastern), will close his third season with that company April 27, and visit his home, Brighton, Iowa, for a few weeks. He will then go to Butte, Mont., having been engaged by Dick P. Sutton as business manager of Sutton's New Grand Theatre.

For many years, each season of the Boston Museum was opened by the late Roland Reed. Next season, it is announced, the first attraction at the Museum will be the Four Cohans.

Maud Leroy, of Chauncey Olcott's company, earned a heroine's laurels in Harlem last Tuesday. She saw a man steal a woman's purse, and promptly gave chase and captured the burglar, whom she held until the arrival of a policeman.

The Twelfth Night Club held a reception in its rooms in the Berkeley Lyceum April 16 and had as guests a number of prominent society and club women.

The marriage of Rosie Boote and Thomas Taylor, Marquis of Headfort, is announced to have taken place at Saltwood, England, April 11.

Sarah Bernhardt is said to have offered the use of her Paris theatre to Elsie de Wolfe for a production of *The Way of the World* after the London Spring season that Miss de Wolfe contemplates at the close of her tour here.

John White, a scene painter, tumbled off a pier into the East River last Tuesday. He was rescued by a kindly tug captain.

The betrothal of Anna Urquhart Potter, daughter of Mrs. James Brown Potter, and James Sullivan is announced.

William Harris has gone to West Baden, Ind., to recuperate after his illness.

Margaret Kathbone Ayer, daughter of Harriet Hubbard Ayer, made her stage debut in Miss Rob White in Philadelphia, April 15.

The suit of Etta Kellogg Williams against the New York Central and Hudson River Railroad Company for \$20,000 damages for injuries that Miss Williams claims to have sustained by the starting of one of the company's trains as she was alighting from it, was tried at Poughkeepsie, N. Y., last week, and resulted in a verdict of \$5,000 for the plaintiff.

Polly Stockwell has been a patient at the Brooklyn Hospital for the past two weeks, having undergone there an operation for appendicitis.

A divorce was granted to Julia Morrison from F. H. James in Brooklyn April 16.

Leonavaldo has completed *Reinold of Berlin*, the opera ordered by Emperor William of Germany.

Daniel Frohman will sail for Europe to-morrow (Wednesday).

A divorce has been granted to May E. Weil, professionally known as May E. Wood, from Henry G. Weil.

George Beyer, who has been in advance of W. F. Nankeville's *Haverly's Minstrels*, is transferred to the same position with Mr. Nankeville's *Human Hairs* (Eastern) this week, succeeding W. L. Grove, who will be located at Mr. Nankeville's New York office hereafter.

*The Mendocino Farm*, a rural play, will be produced next season under the management of James H. Alliger.

Mudgley and Lardale will be William Fennegay's stars in *The Kitten-Jammer Kids* next season.

August Ballou, who has been dangerously ill with pneumonia in this city, is convalescent.

Lieber and Company have issued a handsome booklet, with illustrations on Indian paper, descriptive of *In a Balcany*, as it will be presented by Mrs. Le Moyne, Eleanor Robson, and Mrs. Skinner on their special Spring tour.

Edith Hoyt is contributing a series of bright, breezy letters on New York theatricals to the *Chicago Journal*. Miss Hoyt is the wife of Tom Browne, the whistler, and has won success as a soubrette roles.

Next season W. F. Nankeville will put out three companies in *Human Hairs*, two in *The Village Parson*, and one in *Haverly's Minstrels* and other attractions.

An article on Madame Medeska, illustrated by two superbly painted portraits, will appear shortly in the *Catholic World Magazine*.



# THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## A FOOL'S OPINION.

THE person that writes on dramatic subjects for the New York Sun the other day held forth under the heading, "Dramatic Art Does Move," with a species of argument not wholly unlike that of the late Reverend JASPER, whose opinion as to the real orb of day made him humorously known far beyond his original sphere of influence.

It was with the article that will here be briefly treated as it is with much of the stuff published in the so-called dramatic columns of the Sun. The writer thereof strives in and out of season to impress upon his public his alleged belief that commercialism has saved the theatre from decay. He can see no art in anything that the tribe of commercial managers does not control; and to their domination he salutes with the monotony of one to the manner born.

"There were two reminders last week," said the Sun person, "that dramatic art does move." One of these alleged reminders was the passing of the Star Theatre. The other was the benefit to a sterling old actress, who, according to the Sun oracle, "had fallen hopelessly behind the progress of her profession years and years before illness incapacitated her." And the Sun person continued in this strain to the extent of a column, airing his malice and exposing his ignorance.

Among the assertions intended to prove the Sun person's contention that "dramatic art does move" was one that "strenuously declamatory speech and ponderously grandiose manner" long ago "became obsolete." The fact is that in relation to dramatic art as it always has been applauded, these things never have been accepted. And the Sun person asserted that while the old actress whom he libeled "remained stagnant in the heaviness of" the classics with which her note was identified, stage methods "went lightly on in pleasanter literature as well as in cheerier art;" and he wrote flowingly of the alleged changed taste of the people that support the theatre, "especially those with the culture to appreciate the best in drama," who "no longer like the striding grandiloquence that impressed their fathers and grandfathers." Among the statements of the Sun person in his elaboration of ideas, the originality of which no one will dispute with him, was one of "the old-time disregard of nature" on the stage; and he prated with pretended knowledge of "the rock between the new and the old dramatic current" and of old players dear for their art in the memories of persons now living that "were unable or unwilling, probably both, to modernize their processes."

The idea the Sun person wished to convey is that up to within a very short time—any since the Theatrical Trust came into being—there has been no acting on the world's stage worthy the name. In short, that for generations—for ages—the world had been treated to "strenuously declamatory speech and ponderously grandiose manners" in the theatre, and that this younger generation has been favored for

the first time in universal history with "natural" acting, inferentially by the licence, permission and ingenuity of the dominant system of management.

This Sun person ought to know, but apparently he does not know, that "natural" acting has been the distinguishing characteristic of great actors as long as acting has been practiced. "Naturalness," in short, always has been, as it always will be, the touchstone of the art. The precept for it is older than SHAKESPEARE'S caution, "Girdle not the modesty of nature."

GEORGE HENRY LEWIS, writing of EDMUND KEAN at a time when that actor had greatly declined from his highest ability, said of his Othello: "Such was the irresistible pathos that vibrated his tones and expressed itself in looks and gestures that old men leaned their heads upon their arms and fairly sobbed," and LEWIS added that he himself "would again risk broken ribs for a chance of a good place in the pit to see anything like it." Does the Sun person think that this sort of acting was "strenuously declamatory and ponderously grandiose"?

And there was CHARLOTTE CUSHMAN, who played successfully, because she played artistically—and therefore naturally—great characters of either sex. Her roles ranged from Cardinal Wolsey to Rosalind, and she appeared for eighty nights in London as Romeo alone. In her great woman characters she was unsurpassed—because she was natural. One noted critic remarked that other eminent actresses, whom he named, played Rosalind, "while Miss CUSHMAN was Rosalind." "It is enough to say," wrote OXFORD, "that Miss CUSHMAN'S Romeo is far superior to any Romeo that we have ever had. The distinction is not one of degree, it is one of kind. For a long time Romeo has been a convention. Miss CUSHMAN'S Romeo is a creation, a living, breathing, animated, ardent human being." And JAMES SHERIDAN KNOWLES and other notable connoisseurs were as enthusiastic in praise of this actress in other characters. Before she had attained her full powers—before she went abroad—such persons as LONGFELLOW, CHARLES SUMNER, RUFUS CHOATE, and DANIEL WEBSTER "attended nightly" in Boston, to be stirred by a genius that would not have interested such intellects had its articulation been of the style that this Sun person insists was universal until quite recently.

To go backward again in the drama, what does the dictum of this Sun person amount to in the light of HANNAH MOORE'S saying of GARRICK: "So naturally, indeed, do the ideas of the poet seem to mix with his own that he seems himself to be engaged in a succession of affecting situations; not giving utterance to a speech, but to the instantaneous expression of his feelings, delivered in the most affecting tones of voice, and with gestures that belong only to nature"? Or of Sir JOSHUA REYNOLDS' characterization of Mrs. JORDAN: "She really is what others only affect to be"? Or of BYRON'S tribute to the acting of EDMUND KEAN: "Life, nature, truth, without exaggeration or diminution"? Or of RICHARD STEELE'S reminiscence of BETTERTON, as he waited in church to participate in the actor's obsequies: "While I walked the cloisters I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent"?

Was it the "strenuously declamatory speech and ponderously grandiose manner" of these worthies of the theatre that so affected and made their memories dear to their great contemporaries in other walks of life? The Sun writer cannot be depended upon to tell the truth about everyday occurrences of minor importance in the theatre of to-day. It is plain that he is even less happily employed in larger matters of dramatic art and its history.

## A HISTORIC HOUSE GONE.

LAST week saw the final performances in the Star Theatre, which will at once be razed to make way for the demands of general business that now almost monopolizes the vicinity of that historic house. For several seasons the Star, which won its legitimate note under the name of WALLACK, has been devoted to the uses of cheap amusements. Its end was inevitable, for the homes and habits of modish amusement long have been tending up town.

Within ten years the changes in the theatrical geography in New York have been remarkable. Half a dozen or more new theatres have been built in territory that a little more than a decade ago was looked upon as remotely beyond the possibility of great activity within that period, and the present tendency still is further up

ward. Even now a theatre is building within sight of Central Park, and it is not unreasonable to predict that within a few years new houses of amusement will reach all the way to Harlem, which already is a city in itself with all needed urban facilities.

The growth of this great city, in fact, is shown as clearly by the uptown reach of its theatrical territory as by any other of its myriad phases of development. Great hotels now building on the West Side—adding notably to the many hotels in that new thickly populated district—argue a demand for new places of amusement within easy approach, although the improved means of transit under way will for years, perhaps, make the more prominent theatres in the district bordering on Herald Square on the south and Long Acre on the north still the most available for the greatest amusement offerings that at once attract resident theatre patrons and the enormous and ever-changing throng of transients housed in the many hotels of their locality.

THE MIRROR already has published a detailed history of the theatre known in its later days as the Star. Its traditions are among the best of the drama in New York, and the artistic method that controlled it in its better days contrasts strongly with the reprehensible system that held commercialism has imposed upon many of the theatres of to-day.

## THE TRUST'S PERSECUTION.

A suit for \$6,000 damages, brought by Edgar E. Rounds, manager of the Portland, Me., Theatre, against Cahn and Grant, lessees of the Jefferson Theatre in that city for having, by conspiracy, driven him from business, has given publicity to one of the instances in which the Theatrical Trust has sought to throttle an opponent. The Cahn concern is one Julius, who runs the number two company for Charles Frohman. The allegations made by Mr. Rounds are illustrative of the methods that the Trust pursues toward whosoever will not bow to its will.

The Jefferson Theatre is the principal play house in Portland, and through Cahn and Grant, its managers, is connected with the Theatrical Trust. The Portland Theatre was booked by Mr. Rounds independently of the Trust, and played as a rule popular price attractions. Among Mr. Rounds' bookings this season was the Elroy Stock company, a reputable organization, that was to have played a week at the Portland Theatre last winter. A few days before the date for the engagement the Elroy company canceled its date at the Portland and appeared the same week at the Jefferson. Mr. Rounds at once sued the manager of the Elroy company for breach of contract, whereupon, it is said, the manager, rather than take the case into court, compromised for \$350.

Mr. Rounds' claim is that the canceling of the Elroy company was the result of a conspiracy by Cahn and Grant to drive him out of business. He alleges that they forced the Elroy company to cancel the Portland by threats that if they played there they would be prohibited from appearing at the other New England theatres that Cahn and Grant control. A continuance of these threats of boycott, Mr. Rounds asserts, soon made managers afraid to play the Portland Theatre, and he was compelled to cease trying to play combinations, and lost thereby \$6,000.

Finding that it was practically impossible to keep his theatre open in the face of such opposition, Mr. Rounds decided to close the house and retire from management. As a compliment to him the Morgans, a local company, announced as the final attraction of the season a performance of The Charity Ball for Mr. Rounds' benefit. The Morgans had played The Charity Ball on a former occasion, paying a royalty for its use. They anticipated no difficulty in securing it again, but on communicating with the agent they were informed, it is said, that Julius Cahn, of Cahn and Grant, had an interest in the play and would not permit it to be produced at the Portland Theatre. Upon learning of this Mr. Rounds thought it about time for the worm to turn, and he began suit for \$6,000. He also swore out an attachment for the receipts of the Jefferson Theatre on the night of April 10, when Sherlock Holmes was presented. After the writ was served, Ira J. La Motte, resident manager of the Jefferson Theatre, ejected the deputy sheriff from the box-office. A lively argument ensued, and subsequently Mr. La Motte was arrested for assault. The benefit for Mr. Rounds took place at the Portland Theatre April 11, but The Charity Ball was not acted. Mr. Rounds came before the court and explained the situation to the audience. A vaudeville entertainment was substituted.

Mr. Rounds declares his intention to prosecute his suit against Cahn and Grant and alleges that he has many letters from managers that prove his assertions.

## A HUMOROUS PUBLICATION.

The New York Sun has become a humorous publication. Here is a sample joke from its issue of April 7:

"The readers of the Sun always get the truth about every play produced on the New York stage."

## AMATEUR NOTES.

The Dramatic Club of the Temple Guild produced *The Comforts of Home* at St. James' Hall, Philadelphia, April 18.

The Pied Piper of Hamelin was played by children at the Academy of Music, Brooklyn, April 16-18.

The Garrick School of Dramatic Art, of Los Angeles, gave an entertainment for charity April 15, in which Mrs. Owen, G. F. Peck, Miss Hancock, Miss Kottmeyer, Mrs. J. N. Hamer, Hazel Sammon and Nellie Nielsen, Miss Grosser, and Mr. Slonane took part.

Women of the exclusive set of Haddonfield, N. J., gave a minstrel show April 19.

The Denon and Loring Ochs were presented by the Munro Dramatic Society at Schwaben Hall, Brooklyn, April 19.

The Comedy Club, of Detroit, Mich., presented Uncle on April 18.

The Westminster House Club, of Buffalo, gave a minstrel show April 18.

Le Verve and Les Deux Timides were presented in French by Columbia and Barnard College students at the Princeton Theatre April 20. The casts comprised Pierre, Edith, Clayton Meeker, Hamilton, Ramsey, Charles, Robert, Peter Joseph, McKoon, Victor Ernest de Beaumont, Howard Allan Keeler, Carita Spencer, Helen Miles Rogers, Margaret Holmes Stone, May Sherman Johnson, Romola Lyon, Florence Palmer Charnock, Montgomery Schuyler, Jr., J. Nelson Velt, Clara Emily Greening, Charlotte Boyd Fountain.

James R. Curran will present the Curran Comedy company in a new play for the benefit of the General Dudley Steele Council, Royal Arcanum, at the Avenue House, Jersey City, April 20.

The Barn Swallow Society of Wesleyan College gave its annual concert last Saturday.

West Point cadets and young women acted at the Military Academy April 20, a new one-act comedy, *A Day in Japan*, by Mrs. Herbert Shipman.

## QUESTIONS ANSWERED.

[To replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of The Mirror will be forwarded.]

A. L. K., Brooklyn: Georgia Florence City was the child in Andrew Mack's company last season.

P. M. D.: Louis Leon Hall may be addressed in care of The Mirror.

A. L. K., Philadelphia: Viola Allen will not give a matinee at Wilmington, Del., May 1.

H. S., Binghamton, N. Y.: Frederic Bond has been in the cast of *At the White Horse Tavern* company for three seasons.

F. H., Brooklyn: Wilton Lachage originated the role of Svengali in *Trilby* at the Park Theatre, Boston, on March 11, 1900.

E. R., New York City: Lee M. Hart, Room 57, 126 Washington Street, Chicago, is the Secretary of the National Alliance of Theatrical Stage Employees.

CHORE, Charlotte, N. C.: Charles Wheatleigh played Sir Peter Teazle to Ada Rehan's Lady Teazle in the revival of *The School for Scandal* at Daly's Theatre, New York, Jan. 21, 1891.

A SUBSCRIBER, San Francisco: *The Wife of Scarril* was written by Giuseppe Giacosa; The Transgressor by Alfred Warwick Gattle, and Denise by Alexandre Dumas.

J. M. S., Seattle, Wash.: The Old Homestead, with Denman Thompson in the leading role, was presented at the Fourteenth Street Theatre, New York, on January 10, 1887, and ran for twenty weeks.

C. A., Providence: 1. *The Heart of the Kion* like is not touring this season, but is being presented by one or more repertoire companies. 2. The address of Thomas H. Davis is Thirty-third Street and Broadway, New York City.

L. H., Philadelphia: 1. The Hues, "I am an actor, etc.," are from W. S. Gilbert's play, *Comedy and Tragedy*. 2. Write to W. W. Freeman, booking agent, the White Rats of America, 1155 Broadway, New York, for particulars concerning bookings of Rats. 3. Under the law, no child under sixteen years of age may appear on the New York stage unless by special permit of the Mayor.

E. H., Boston: If a play in a foreign language that has been produced here in the original tongue and sold here in book form has not been copyrighted in this country any one has a right to translate or adapt it; and the adapter can copyright his version of it if that version contains new or original work, characters, situations or sequences. But if the adaptation does not materially differ from the original it cannot be protected.

W. D., New York City: Marie Jansen was born in Boston and made her professional debut with the Conley-Barton company in *Lawn Tennis* at the Park Theatre, Boston, Sept. 13, 1880. She had studied music at the New England Conservatory. She continued with the Conley-Barton company on its tour, and was the original American Olivette in the production of that opera at the Bijou, New York, Nov. 25, 1880. The next season Miss Jansen was a member of Paddy Carter's company and sang the title-role in the initial American performance of *Iolanthe* at the Strand and Theatre, Nov. 25, 1882. The following summer she was with an opera company at the Boston Museum. The season of 1883-84 she was with the McCull Opera company, and in May, 1884, went to London to join Charles Wyndham's company, with which organization she scored a success in the title-role of *Father Time* when that comedy was first produced. Miss Jansen returned to America in December, 1884, and was engaged for the production of *Fantine* in Boston. After this she rejoined Colonel McCull's forces, and made one of her greatest hits in *The Black Hussar* at Wallack's Theatre. She was then at the Casino for several seasons, winning much success as Javotte in *Erminie* and in *Nadja*. She supported Francis Wilson in his starring tours in *The Oolah*, *The Merry Monarch*, and *The Lion Tamer*. She then starred in *Demonic's* at Six and Miss Dynamite, and subsequent engagements were with *The Nancy Hanks*, *A Florida Enchantment*, *The Merry Countess*, and *A Stranger in New York*. At present Miss Jansen is appearing in vaudeville.

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## AMONG THE DRAMATISTS.

Charles Horwitz has nearly completed a three-act farce-comedy that W. E. Smith, treasurer of the Forepaugh and Sells Brothers' Circus, will produce next season.

Carlton Lewis Nagely has just completed a drama entitled *The Love of a Queen* and says he has arranged for its production next season.

Frank M. Witmark and Marie Madison are the authors of a drama entitled *Authority*, written some time ago, that contains an incident greatly resembling the now famous story of the theft of the Gates borough painting.

## THE PLAYERS' CHRONOLOGY.

April.

- First American production of *The Corsican Brothers*, at Bowery Theatre, New York City, 1852.
- Henry E. Abbey's benefit, netting \$36,000, at the Metropolitan Opera House, New York City, 1884.
- Death of William Rufus Blake, 1863.
- American debut of John Barnes, as Sir Peter Teazle, at Park Theatre, New York City, 1816.
- J. H. Hackett's appearance as Rip Van Winkle at Park Theatre, New York City, 1830.
- Birth of William Shakespeare, 1564.
- Birth of George Vining Towers in Philadelphia, 1835.
- Debut of Fred C. P. Robinson, at York, England, 1849.
- Charlotte Cushman's first appearance as Romeo at the National Theatre, New York City, 1837.
- Last appearance of Kitty Olive, 1798.
- Birth of Joseph N. Ireland in New York City, 1817.
- Rachel's debut at the Gymnase, Paris, a failure, 1827.
- Death of John Henry, 1795.
- Birth of Felix Morris, 1850.
- Death of Barny Williams, 1876.
- Debut as Brutus of John H. Weaver, at Arch Street Theatre, Philadelphia, 1813.
- James K. Paulding's *The Lion of the West* produced by James H. Hackett, at Park Theatre, New York City, 1830.
- Birth in Long Acre, London, of C. W. Cundick, 1815.
- Birth of Ernesto Rossi, at Leghorn, Italy, 1829.
- Death of Dan Leon, 1863.
- Death of Mrs. John Gilbert (Miss Campbell), at New York, 1896.



# THE USHER.



John Hare recently complained of the lack of intelligence in New York audiences, except on first nights. And now Sarah Bernhardt attacks Philadelphia.

"The people of Philadelphia are so stupid, so dull," she says. "I have tried so hard to arouse a little enthusiasm in Philadelphia, but I always fail."

This accusation has been placed before a number of American actresses by a Philadelphia newspaper, and they all unite (of course) in saying that the Quaker City audiences are the most intelligent, the most enthusiastic, and the most responsive in the whole, wide world.

Let us hope that Philadelphia will bear in grateful remembrance these disinterested champions on the occasion of their future visits.

There is a refreshing irreverence shown now and then by the dramatic writers of the one-night stand papers. A case in point is furnished by the Lawrence, Mass., *Telegram*, which recently had this to say regarding Mr. Drew and his company in Richard Carvel:

John Drew and his company of barnstormers came to town last night, and it was not a case of "Veni, vidi, vici," by a good deal. When this gay Lochinvar of fifty Summers comes to Lawrence again it is sincerely to be hoped that he will have learned that this city is not so provincial that its theatregoers do not know when they are being guyed. The play last night was neither "fish nor fowl nor good red herring." It was not a comedy, yet in many instances both drew and his leading lady made a farce of it. The interpolation of laughter in the midst of a dialogue supposed to be serious and sentimental robbed the performance of its sincerity and left the audience very much bewildered as to what the much touted actor was striving to give the public. In short, there was very little that was good and much to condemn in last night's performance. When will these stars learn that they cannot with impunity treat audiences at one night stands with such indifference?

The one-night stand worm will turn occasionally. Its wrongs are many, and its opportunities to get even are few.

Washington affords just now a striking example of the inability of the Theatrical Trust to fulfill its contract of usurpation. Everybody in the profession knows the farcical results of its boast of ordering and systematizing the booking arrangements of the country, and at the National Capital in the month of April we find the same old inadequacy. A correspondent writes from that city as follows:

Thus early in the season our two leading theatres, the Columbia and the National—which are under the direction of a booking agency that makes piecemeal promises—are without attractions. The National is likely to be dark next week or longer; the Columbia, with nothing in view, closes next week and advertises the rehearsals of a musical company which will open on May 6. The National's only bookings are three nights of Weber and Fields and one night of the Goodwin revival of *Shylock*.

The same condition exists in several other large cities besides Washington. Under Trust control there are not enough attractions to go around.

Because a woman is a good dressmaker's model and a bad example of the actor's art it does not follow that she possesses the qualities that make for success in the starring field.

Yet there is one woman here who thinks differently, and in the wild rush for big type in which a young body of immature and mediocre players will take part next season she will also figure.

Probably among the scrambled "stars" she will stand as little chance as any of making a permanent place for herself, although she has wire pulling friends in plenty who are "working" amiable newspaper writers for puffs preliminary in allopathic doses, and all the stock imaginative devices of foreign engagements, Parisian villas, and the interest of noted persons are being utilized.

Mr. Willard says he has been forced to buy a London theatre because of the Trust in this country. It is the only way by which he can obtain plays for use in this country.

In a newspaper interview a few days ago the actor said: "The syndicate booked my route, but the conditions which the syndicate has brought into being have driven me into hard straits when I have sought for new plays. Charles Frohman may be said to control the American play market, and to be able to make his choice at will from the foreign plays which he believes suited to American audiences. I, who also want plays which American audiences will like, cannot get them through any ordinary channel. I find that I must buy both the English and the American rights of plays if I

am to secure them at all. That means I must make my productions in England. And that is what I am going to do."

From Mr. Willard's standpoint this move is doubtless judicious, although it is to be hoped that his choice of what will suit the taste of American playgoers will not resemble too much that of the speculative Frohman.

Henrietta Crossman, in *Mistress Nell*, was scheduled to appear in Rockford, Ill., soon after her Chicago engagement. The Trust managers of Ada Behan in *Sweet Nell* of Old Drury looked that star in Rockford, imposing the condition that Miss Crossman's date should be canceled. The rest of the story is told in a recent issue of the *Rockford Republic*:

Ada Behan has canceled her Rockford engagement and will not be seen here in *Sweet Nell* of Old Drury. This news was conveyed to Manager Hawks, of the Opera House, in a letter received late yesterday afternoon. The news will not surprise Rockford theatre patrons. When Henrietta Crossman's date was canceled at the behest of the Theatrical Trust, who glibly announced they would send Ada Behan instead, no one believed them. No one thought for a moment that Ada Behan and her play would be seen here, and newspapers and patrons of the theatre alike protested canceling Miss Crossman's date. She would surely have come here and it seems a pity that the local management saw fit to cancel her. But the deed was done, and now all that remains is to gaze fondly at the two vacant dates and think of what might have been.

This is a characteristic illustration of the "business-like" methods of the Trust, particularly as they are applied in the cheerful pursuit of seeking to embarrass independent attractions.

## UNDERGRADUATES IN OPERETTA.

At Carnegie Lyceum last Saturday evening the Triangle Club, composed of undergraduates of Princeton University, presented a two-act operetta, entitled *The King of Pomeru*. The authors of the piece, the director and orchestra men and the players who appeared are all Princeton students. Ralph H. Thompson and Ralph F. Swafford wrote the libretto, and Howard M. Taylor and Louis L. Matthews composed the music. The operetta, in its entirety, was considerably above the standard of college theatricals of its class, although it was merely good-natured buffoonery from beginning to end. The librettists had evidently visited many of the theatres in which burlesques are presented, and the composers seemed familiar with the popular light operas of the time. However, the book was clever, even if not impressively original, and much of the music was tuneful. The plot of the piece is concisely set forth in the prologue, which ran:

In days of old, when thrones were lost and won, A knave disguised him as a true king's son. Which falsehood would the Princess love have told, Had she not learned that who the crown did hold Must marry one selected by the state— A maid whose charms lay in her family plate.

To save her Prince from this slim, fair unknown, She let the false knave keep this light throne. I will be and this maid were married fast— Beyond all peradventure; then at last She held the rascal up to public view, And gained her Prince the crown of Pomeru.

The cast of characters was as follows:  
Count Von Getzi ..... W. O. Morse  
Marquis De Elindaw ..... Gayle Young  
Duke Timogushki ..... E. A. Moran  
Prince Louis ..... C. S. Lawton  
Rudolph Gevins ..... W. E. Chamberlin  
Jean Meyerstein ..... S. A. Leischman  
Fritz Blander ..... M. S. Hily  
Herman ..... H. E. Noble  
Attendant ..... W. H. Abbot  
Messenger ..... E. A. Lynn  
Countess De Montaine ..... G. T. Bishop  
Frederic Von Muckelheim ..... W. S. Katzenbach  
Countess Von Muckelheim ..... E. B. Grannis  
Katie Meyerstein ..... J. W. Cook  
Frederic's Body Guard ..... J. Yates  
The parts were all very satisfactorily played. Among the more successful performers were William O. Morse as Count Von Getzi, the knave, and G. T. Bishop as Countess De Montaine, the heroine. The groupings of the chorus and the acting and dancing of the principals were excellent, for which credit is due R. O. Jenkins, who staged the production. The audience was large and fashionable.

## A CUBA-MEXICO CIRCUIT.

M. R. Leavitt and George W. Lederer announce that they have formed a circuit of cities in Cuba and Mexico and will play thereover some fifteen attractions each season, the tour consuming about twelve weeks. Havana, Mexico, Cienfuegos, Vera Cruz, and a score of other towns are on the route. The Casino Girl, it is said, will be the first to swing around the circuit. Tours of Josef Hoffman and Lillian Blauvelt are also talked of.

The scheme has been in the minds of these projectors for several years and they have been continually at work the past season perfecting details. The prosperous conditions of the countries named, particularly Yucatan and Mexico, are believed to offer great financial results for suitable American and European attractions. The principal cities possess some of the largest and finest theatres in the world. The people are generally rich and great patrons of amusements.

Some fifteen years ago Mr. Leavitt operated successfully a circuit between El Paso and the city of Mexico. It is a well-known fact that he was the first to open the circuits in the far West and California, and all the big attractions at that time made extensive tours with good results under his direction, and to many he gave their first start. Many of the foremost managers to-day, who were in his employ and connected with him in all these years, got their first opportunity and training under Mr. Leavitt, who has practically been out of management for many years on account of continual illness.

## WHITESIDE AS RICHARD.

Walker Whiteside will appear next season under the management of Shipman Brothers, in an elaborate revival of *Richard III*. He will be supported by a company of thirty and all the scenery and properties will be carried. The decision to use *Richard III* as the vehicle for Mr. Whiteside's next tour was only reached after Shipman Brothers had sent to 300 theatre managers and newspaper critics a list of Shakespearean and romantic plays and a request for their opinion as to which would be the most suitable for Mr. Whiteside. In two hundred and thirty-four of the replies *Richard III* was the choice. Mr. Whiteside will present *Heart and Sword*, in which he is now touring successfully, at matinees next season.

## WHITE MICE INCORPORATED.

The Benevolent Order of White Mice of America, with headquarters in New York city, was incorporated at Albany April 19. The purpose of the order is voluntarily to aid and assist women of the theatrical profession, playing small parts, in case of sickness or distress, or in any other emergency. The directors are Annie F. Black, Margaret V. Johnson, Maud Harlow, Frances Rockefeller King, and Mabel Taylor.

## THE STANHOPE-WHEATROFF MATINEE.

The Madison Square Theatre was crowded to the utmost capacity last Thursday afternoon when the students of the Stanhope-Wheatroff Dramatic School appeared in their third and last matinee performance of the season. The programme was rather more interesting than usual, because of the strong contrasts supplied by the several plays that were presented, and nearly all of the pupils showed considerable improvement over their earlier performances.

Of the four new one-act plays presented the most commendable was *Squire Wiggins' Dream* by George Backus. The little play possesses strong dramatic qualities, and if presented with proper scenery should prove very effective. The story is of a close-listed old farmer, whose son, about to marry, declares that unless he may have a fixed share in the farm he will go to try his fortunes in the city. On the morning upon which the marriage is to take place Squire Wiggins falls asleep, and in a dream sees his son in prison about to be hanged for a murder that he committed in order to save himself and his wife from starvation. The Squire, in agony, offers to give his whole fortune to save the life of his son, but as he pleads with the jailer the prison bell rings for the execution. The Squire wakes up terrified. The bell rings on, and gradually the old man realizes that it is ringing for his boy's wedding. He is overjoyed to find that he has only been dreaming, and, taking the lesson of the vision to heart, he gives the farm to the young people as a wedding present.

James Musgrove gave an impersonation of Squire Wiggins that was in every particular worthy of praise. Robert G. Stowe, who in the earlier matinees proved himself well equipped for playing robust, manly roles, was an excellent Timothy Wiggins, the son. Douglas Macdonald, as Zeke Hopton, gave a very accurate and comical character sketch, and Winard McKimney played the small role of a prison guard intelligently. Elsie Schardt acted the part of Kate Perkins with sincerity. Her costume was, however, altogether too pictorial to harmonize with the atmosphere of the play, and it made theatrical scenes that might, but for its presence, have been very natural and appealing.

Another new play of the afternoon that has some very good qualities is *Mademoiselle Latouche*, by Marie Louise King. The scene is a humble city room in which Latouche, a music hall singer, and her friend Loretta, a seamstress, live together in comparative comfort. Latouche has been loved by Jean Barbier, a song-shifter, who in turn is loved by Loretta. Latouche having made some success on the stage, feels herself superior to Jean, and plans to elope with Lorimer Lansing, a wealthy rake. Jean, learning of the plan, kills Latouche, and as the curtain falls Loretta is left alone with her dead friend lying at her feet, and the man she loves being taken away by the police. The little tragedy, though faulty in construction, might prove very appealing if well played. It was rather too heavy for the students, however. Judith Shaw, as Loretta, was most attractive in appearance, her manner was graceful, and she displayed much tenderness and sympathy. Nettie Cayce, in the title-role, was somewhat artificial and did not enter well into the spirit of the character. C. Wilfred Chagnon was an acceptable Lorimer Lansing; Lewis Medbury played James, a waiter, in spontaneous fashion; and Raymond Lindsey was altogether unsuccessful as Jean.

Secrets, a little comedy of Russian life by George Backus and R. F. Cotton, proved too impracticable and its execution too awkward to be effective. Helena, a lady of rank, writes a letter to a friend in which she mentions certain political affairs. The friend is arrested as an Anarchist. A decorator, employed by Helena's husband to make some alterations in the house, enters and is believed by Helena to be a police spy. She will not let him speak, fearing that his first words will be of condemnation. She begs him, in a frenzy of fright, not to send her to Siberia. When, finally, she permits him to say a word, he dispels her terror at once by telling her who he really is. News of the release of the supposed anarchist friend brings comparative happiness to Helena at the end. Katherine Miller played the leading role intelligently, gracefully and with considerable emotional intensity. Raymond Lindsey as Borovitch, James E. Squirrel as Count Mareloff, and Louise Hopper as Youka were amateurlish.

A Before Breakfast Run, a short farce by Herbert Stebbins, amused the audience mightily, although it contains little that is novel and less that is really humorous. The story is hung upon the old incident of the two married men who secretly go to a French ball, have an encounter with the police, and almost exhaust their ingenuity in excuse-making before they finally succeed in subduing the ire of their wives. The farce was played in lively style by Alice Wilson, Gertrude Hillman, Katherine Livingston, Mary E. Altman, James E. Squirrel, Arthur W. Bisbee, Lewis Medbury, and John D. Bragdon. Clement Scott's familiar and touching play, *The Cape Mail*, was well presented by Margaret Vasseur as Mrs. Preston, Alice Wilson as Mrs. Frank Preston, Agnes Lawton as Mary Preston, Hartwell Slight as Mr. Charles Willard McKenney and Wesley Branning as Mr. Marshall. Alice Wilson gave evidence of rich powers of emotion and her acting was effective. Hartwell Slight played the role of the genial old lawyer in an easy and altogether excellent fashion.

A scene from the first act of *The School for Scandal* was played in mannerly style by James Musgrove as Sir Peter, C. Wilfred Chagnon as Crabtree, Hartwell Slight as Sir Benjamin, Marie Randall as Lady Teazle, Mary Moran as Mrs. Candor, and Gertrude Hillman as Lady Smerwell.

## KATHARINE FISK'S RECITAL.

At the Hotel Nederland, last Wednesday morning, Katharine Fisk, the noted concert contralto, appeared in a song recital under the management of Louisa G. Charlton. The audience was large and contained many persons of prominence in the arts and in society. Mrs. Fisk sang, in her usual artistic, spontaneous and graceful style, a dozen or more well contrasted songs. The song numbers for which she gained the most applause were Arthur Nevins' "Aut Wiedersich," Rubin Goldmark's "Idyl," Chadwick's "The Northern Day," and Macbeth's "Bacchante." The chief feature of the morning was the rendering of "La Ballade du Desespere," of which the words are by Henry Marguerite and the music by H. Reubenberg. The setting of the Marguerite poem, with parts to be sung and parts to be recited alternately, is remarkably beautiful. The combining of the musical with the dramatic art, always a dangerous enterprise, was in this work almost perfectly accomplished. The instrumental accompaniment, of violin, violoncello and piano, gives a rich background to the spoken words and rises delicately to support the passages that are sung. Mrs. Fisk sang the musical passages with fine feeling and technical skill, and George Brigham Cooper's recital of the declamatory parts was strongly emotional and very artistic. Victor Harris was the accompanist for all of the songs, and he with Henry Schmidt and Lee Tausada played splendidly the music of "La Ballade du Desespere." The recital was so successful that it will probably be repeated soon.

## THEATRICAL BAGGAGE EXEMPT.

The Railroad Commissioner of Texas has made public a new tariff to be charged to the railroads of that State for excess baggage. The tariff makes a general increase of rates upon all excess baggage except that of theatrical companies, which, by a special provision, is exempt.

## TO PROCEED AGAINST PIRATES.

W. E. Natchezville, manager of Human Hearts, is about to institute legal proceedings against the managers and members of the Kempton Comedy and Frank E. Long companies for pirating Human Hearts.

Peerie Hight, as Bossy, Hoyt's Texas Steer, \*

## PERSONAL.



KEIM.—Adelaide Keim became a member of the Lyceum Theatre Stock company under Daniel Frohman in 1898. When E. H. Sothern produced *A Colonial Girl* the same year, Miss Keim played the part of Lady Sarah Ketchum with success. She next played the Princess Flavia in *The Prisoner of Zenda*, followed by the part of Othello in *The White House Tavern*. She then joined Frederic Rogers Stock company at Albany, N. Y., and during two Summer seasons played with success the roles of Lady Gay Spunker in *London Assurance*, Lady Teazle in *A School for Scandal*, Esther in *Caste*, Young Mrs. Winthrop, etc. She made a hit as Lady Gay Spunker, and also scored as Lady Teazle. Miss Keim joined E. H. Sothern's company in the Fall of 1899 and is now playing Ophelia in *Hamlet*, having succeeded Virginia Harned, and is pictured above.

NORTHROP.—The note in this column of the engagement of H. S. Northrop with Mary Manning was incorrect in stating that he had been engaged as leading man. Mr. Northrop's letter announcing his engagement was misconstrued. It was phrased that he was to be "in support," and he is, in fact, to be leading juvenile of the company.

BERNARD.—Vivian Bernard is in a private sanitarium convalescing from the effects of an operation that she has underwent recently.

LANGTRY.—Mrs. Langtry was announced to produce *The Royal Necklace* at the Imperial Theatre, London, last evening.

CRAWFORD.—F. Marion Crawford has completed the *Madame de Mautenon* play in which Sarah Cowell Le Moyne will start next season.

HELD.—Anna Held will make her last New York appearances in *Papa's Wife* at the Grand Opera House week of May 6.

IRVING-TERRY.—Sir Henry Irving and Ellen Terry revived *Coriolanus* at the Lyceum, London, April 15, with much success.

ENGLANDER.—Ludwig Engländer returned here from London last week.

BLAUVELT.—Lillian Blauvelt arrived from Europe on April 17. She will make a Spring concert tour, and spend the Summer in the Adirondacks, recrossing the Atlantic in the Autumn.

BELL.—Charles J. Bell has been engaged for Amelia Bingham's company to succeed John Flood in *The Climbers* at the Bijou, Mr. Flood joining the Albough Stock company in Baltimore.

STUART.—Julia Stuart is resting at her home in Chicago, after a long and fatiguing season as *Glory Quyle* in *The Christian*.

REHAN.—Ada Behan, who closed her season in *Sweet Nell* of Old Drury last Saturday night, will sail shortly for Ireland, where she will spend the Summer.

JOHNSON.—Alice Johnson is playing leading roles with the Frawley company, now at Seattle, and the Seattleites consider her about the best ever. She made a special hit recently as "de Duchess" in *Chimmie Fadden*.

MACBETH.—Helen Macbeth has won special distinction in the production of *The Lion Hunters* at Terry's, London.

CONRAD.—Heinrich Conrad will receive, in June, the honorary degree of Master of Arts from Columbia University.

SARGENT.—Franklin Sargent, President of the American Academy of the Dramatic Arts, addressed the Yale Dramatic Association at New Haven last Thursday evening. He expressed pleasure over the fact that the association is devoting itself to the classic drama rather than to the burlesques and farces usually presented by college students. "Were more college men engaged in the professor of acting," he said, "the dramatic situation would be very much elevated."

CHARTERIS.—Mr. and Mrs. J. R. Crawford have been re-engaged by N. C. Goodwin for his season at the Comedy Theatre, London.

BOUCHAULT.—Audrey Bouchault will reappear as Charles II in *Mistress Nell* during Henrietta Crossman's engagement at Wallick's.

HOLCOMB.—Winard Holcomb has been specially engaged by F. J. Wood and Company to do the adventuring in the leading engagement of Ursyn and Froun at the Tremont Theatre, Boston. Mr. Holcomb left for Boston yesterday.







## MARGARET BURNHAM.



Margaret Burnham, whose portrait appears above, is the "company" of Dempsey, Mack and company, who are presenting *A Man of Chance* in the leading vaudeville theatres. Miss Burnham is a capable young actress and has received much favorable recognition at the hands of the critics for her work in this sketch. The *Kansas City Times* said that she carried a difficult part to perfection. The *World*, of the same city, the *San Francisco Chronicle*, and other leading papers have been warm in their praises. Besides being clever at acting, Miss Burnham is a charming singer, having a well trained mezzo-soprano voice of fine quality. She is also pretty and graceful. Miss Burnham has had several offers for next season.

## BOOKS REVIEWED.

"Now-a-Days Poems." By Philander Chase Johnson. The Neale Company, Washington.

Philander Chase Johnson, widely known in the profession through his work as dramatic critic of the *Washington Star*, is the author of this book, many of the poems included in which were originally printed in the *Star*, *Truth* and the *Detroit Free Press*, and it is probable that a goodly number of them long ago rose to the dignity of appearing "between covers" in numerous scrap-books throughout the land. Mr. Johnson's poems are of the sort that one instinctively wants to keep, and the volume is, therefore, welcome. In all of the poems, which range from gentlest pathos to broad humor, the author evidences a quaint, homely fancy that is peculiarly attractive. It is a quality to be found in the work of the English and American poets who have in every generation succeeded in gaining the affection of the mass of readers. The "Now-a-Days" poems of Mr. Johnson are distinctively American; they are everyday without being commonplace, and the sentiment of each of them is attractive by virtue of its purity. Some of them, notably "The God of Progress," strike a high note of poetic power, but the better ones are the simpler ones. "Of Miss Click," for example, and the other negro and childhood rhymes. The book is rich in material for the elocutionist and public reader, and it seems no less valuable for solitary perusal by the library fire or Summer sea. The illustrations, some of which are very good, are the work of Will H. Chandler.

"Oratory: Its Requirements and Its Rewards." By John P. Altgeld, Chicago. Charles H. Kerr and company.

John P. Altgeld, of Illinois, has written a little book, entitled as above, which has been published in attractive style. The author is well qualified to write upon the subject, and he approaches it with the enthusiasm of a devotee. The book contains many practical suggestions upon delivery, gesture and articulation, and beyond that it contains a plea for the upholding of the art of oratory that is powerful, dignified and inspiring.

## FOREPAUGH-SELLS SHOWS IN TOWN.

The Forepaugh-Sells shows began a fortnight's engagement at Madison Square Garden last evening, and turned people away, of course. The parade, scheduled for Saturday evening, had to be cut out owing to the almost unparalleled downpour of rain, but the first performance was given last night, and more than made up for the professional deficit. The bill is perhaps even better than last year, which is saying a great deal.

Charles G. Kilpatrick, "the roughest rider of them all," was the bright particular sensation in a really new and most amazing feat of sheer courage. Last year, though boasting but one leg, he rode a bicycle down a flight of steps from the top of the Garden to its floor. Last night he steered an automobile up and down an inclined pathway from ground to roof, and this pathway was just one foot wider than the tread of the automobile. The wild excitement that greeted his last year's achievement was an insignificant demonstration compared with that which hailed his during this time. He has a beautiful mobile and an altogether unequalled nerve. Other leaders were Minting, who did extraordinary stunts on a very high and especially ticklish spiral, and the Picchianni Family, who introduced a truly wondrous acrobatic act. Then there were equestrians galore, and clowns, and elephants, and lots more, along with a marvelous menagerie, all doing their best to fortify the bunch of adjectives that Whiting Allen has been dealing out about them. There can be no doubt that the big Garden will be crowded to the guards every matinee and night this week and next.

## THE END OF THE STAR THEATRE.

The last performance at the Star Theatre took place last Saturday evening, when Thomas E. Shea presented *The Man of War's Man*. There was no demonstration until after the performance, when most of the audience had left, and the stage hands were cleaning away. Mr. Shea then stepped forward and made a short speech expressing his surprise at the scant interest taken in the end of the famous old playhouse. He also paid a tribute to the many noted players that had trod the Star's stage. George C. Rockwood, who was in the audience, then arose, and stated that he had attended the opening performance at the theatre, and spoke briefly upon his memories of the house. Fossie Beardsley, of Mr. Shea's company, played "Auld Lang Syne," and the company and such of the audience as had lingered joined in. This was all the farewell the old theatre had, but it was all most effective, simple as it was, because it was sincere.

Yesterday workmen began tearing down the theatre to make room for the big office building that is to replace it. The demolition probably will be finished this week.

Treasurer Joseph Edmonston, of the Star, tore up the box office floor last week and found \$21.45 in money, some old programmes, and a ruler once the property of Madame Modjeska. The money was devoted to buying a farewell dinner for the employees of the theatre.

## THE THEATRICAL TRUST.

The Trust in the Drama.  
St. Louis Mirror.

What a bore the romantic drama, dramatized from a novel, is getting to be! There is no art in it. There is no spiritual action. There is no characterization. The personages are puppets. The unreality of the men and women is such that it becomes absolute absurdity. There is nothing one can learn from this sort of drama, and there is little amusement to be extracted from it, since the surfeit of it has become a nuisance. The kinetoscope or kinodrome entertainment at the vaudeville show is fully as inspiring. The romantic actor and actress are getting to be more automatic in their methods. They talk, walk, bow, glance, smile, in a round of conventional fashions that grows tiresome. The sentiment is forced. The courage is exaggerated into bombast. The hyperbole dominates the stage so thoroughly that one has a general sense of the deterioration of drama to comic opera and farce. The *Pride of Jennico* is an example of the elaborate degeneration of the drama to which reference is made. It is good of its kind—very good. The company and star do everything they are expected to do. But the plain fact of the matter is that the whole thing is bosh. The actors and actresses, one suspects, are being spoiled for real interpretation of character by enacting the movements of manikins. They do it well, but why should it be done at all—at least why should it be done interminably? One wonders whether the stage is not the victim of the characteristics of its chief controllers. Everything runs to splendor, to colorful uniforms, to gorgeous scenery, to loudness of speech and action. Is it only an illusion that one has when he sees a distinct orientalizing of our theatre? Is not the note of the stage, in these recent days and more especially since the theatre got into the hands of the trust, one of flashiness, with some cross flashiness hidden behind it? And blended with flashiness is a certain form of cheapness. Why is the dramatized novel dominant in the stage? Simply because the novel is cheaper than a new, original play. Only the vastly successful novel is dramatized. The Syndicate knows its business. It doesn't have to advertise a play dramatized from a novel. The novel has done the advertising. The Syndicate takes a novel that makes a hit and turns it over to a play-carpet, with instructions to turn it into a drama. The play-carpet can't charge for the plot. The Syndicate furnishes it. The novelist gets some royalty from the play, but he does not get as much as an original playwright would get, for the Syndicate insists that the play will boom the novel—which is arguing in a circle with a vengeance. The Theatrical Syndicate takes no chances. It lets the publishers take the chances in putting out the novel. When the novel hits the public taste—then the Syndicate comes in with an offer. Not one in ten of the novels that are now being dramatized is worth the effort. The novels are ephemeral. They are more than half jokes. You can't go to see Richard Carvel, or *The Pride of Jennico*, or *Rupert of Hentzau*, or *When Knighthood Was in Flower*, without feeling that the true use for such stories, other than as stories, is in turning them into light operas, of course they give certain gentlemen of the stage a chance to show their shapely calves, to disport themselves in velvet and silk and satin. Also such plays give the ladies a chance to wear pretty gowns. And that is all. Such plays fulfill none of the conditions of drama or poetry. They are not criticisms of life. They do not purge the emotions. They make the finer sentiments grotesque. And it is this touch of opulent grotesquerie that, at the last, convinces one that the drama is taking on, to a painful degree, the characteristics of the people who have it in their financial grasp. The actors, apparently, have no choice of plays. They do the task to which they are set. Even the critics have nothing to say. The daily papers print what Charles Frohman thinks of the plays he produces. Charles Frohman has only one thing coming. He thinks that everything he produces is good. And his utterance, "This is the finest piece I have ever put on," is supposed to carry more weight than a word from William Winter, or any other eminent critic. Has any one ever seen a quotation from Charles Frohman in which he admits, as a certain play, "This is the rottenest thing I ever heard of?" Not much. The Syndicate is all powerful. In all the broad land there are not twenty papers that dare say a word in criticism of it. The Syndicate resents criticism by stopping its advertising, and as the average theatre spends in the average daily paper about \$6 per day, you have only to multiply 365 by 6 to find out the number of dollars a paper would lose in a year. The greater number of papers save their self-respect by not pretending to criticize the plays that are now the vogue. The plays are not worth criticism, as a rule. The prevalent romantic novel-drama is no more to dramatic art than it is to fiction. It is a Judy show. The lovers of the theatre go to see such dramas from sheer force of habit, and the other folks go because they have no place else to go. So far as people in St. Louis, and other cities outside of New York, are concerned, they must take what they can get. The management of theatres cannot select their attractions. They are told, often, at the last of one week what attraction will be sent them for the next week. There are many trusts in this country, and they are more or less oppressive, but the Theatrical Trust that controls our amusements is the most objectionable of them all. It is a conspiracy against our intelligence and taste—whatever may be its economic benefit to theatre proprietors.

## Commercialism a Curse.

Rochester Union and Advertiser.

In this country the maintenance of a government-endowed theatre is out of the question. But there is no reason why a theatre devoted to artistic purposes should not be maintained by private endowment. On the contrary there are many reasons why such a theatre should be established if a plan that promises well for its wise management can be devised. Commercialism has been the curse of the theatre in this country. An endowed theatre properly conducted would remove that evil. At present the stage throughout the United States is throttled by the Theatrical Trust. An endowed theatre in New York would strike at the heart of the Trust. Such a theatre well conducted would improve the actor's art, for it would be the home of his triune art, and would set a standard for the players of the country; it would do more than anything else could do to elevate the dramatic literature of the country; and it would be a great educational institution.

## Indiana Theatres to Fight Syndicate.

Special to The New York Times.

RICHMOND, IND., April 19. There is talk among the theatrical men in Indiana of united action against the theatrical syndicate of New York. In the bookings for attractions next season. The playhouse managers feel that they cannot afford to pay the syndicate a premium to allow a show to come into the State and then give up not less than 75 per cent. of the receipts. The proposition now being considered is not to book any of the syndicate attractions next season, being assured from other sources that the season can be filled with first-class independent shows.

## The Same Syndicate.

Broadway Eagle.

The theatrical syndicate is now the Theatrical Business Men's Club. It is the same syndicate, except that it has let in Mr. Aumont and Mr. Lederer.

## MAY FOLLOW THE PRIMA DONNA.

It is rumored that Miss Bob White, the Willard Spencer opera produced in Philadelphia last week, may follow *The Prima Donna* at the Herald Square.

## PROFESSIONAL DOINGS.



Ernest Lamson, pictured above, has become identified with American characters of almost every description, and the highest praise he wants or can get is that he makes them strictly American. During the early part of this season Mr. Lamson played several weeks in vaudeville, which he abandoned to join Caleb West, making a hit as Lenny Bowles. When Caleb West closed B. K. Higgins induced him to return to play Lem Varrington, the part he had originated in Court- ing at Green's. When that play was shelved for the season Mr. Lamson returned to At Pine Ridge. This gave him a chance to try a line new to him. Mr. Higgins was taken ill and Mr. Lamson was called upon to short notice to play the leading part, Jack Rose. The melodramatic climaxes were new in his experience, but he carried them with storms of applause, much to the surprise of the company and himself. He has been engaged by Manager Fred E. Wright for the Spring tour of Arthur Siddons in York State Folks, to originate the part of Lem Dunbar.

Joseph F. Sheehan, of the Castle Square Opera company, is preparing to spend the Summer in France and Germany. Adelaide Norwood, of the same organization, will go to England for her vacation.

Ralph Modjeska and several other Polish residents of Chicago are planning to erect a Polish theatre and institute in that city, which will cost in the neighborhood of \$50,000.

Frederick Ranken, the librettist and manager, has purchased the dramatic rights of Onata Watanabe's novel, "The Japanese Nightingale," from Harper Brothers. Mr. Ranken will make from the book a musical play, for which the music will be written by Isidore Witmark.

Preparations are being made to give a benefit here in aid of Frank Evans, the old leading man, who has been ill for several months.

Alice S. Davenport obtained in this city, April 17, a decree of divorce from Harry G. Davenport.

One of the mirrors used in the skating rink scene in *The Price of Peace* at the Broadway Theatre fell last Wednesday evening, and May Bushwood, one of the company, was cut by the broken glass.

Anna Laughlin closed with the London production of *The Belle of Bohemia* April 20, and will sail for America to-morrow (Wednesday).

May Isabel Fisk, the writer and monologist, will give a recital at the Waldorf Astoria on April 25. Among the monologues of her own devising that she will give are "An Engaged Couple Hunting for an Apartment," "Miss Deborah as a Visitor," "Some Stage Heroines," "Keeping a Secret at the Banquet," and "The Heart of a Woman." Mrs. Fisk will be assisted by Helen Marie Barr the harpist.

A son was born to Mr. and Mrs. W. A. Brady (Grace George), in this city, April 17.

Marion Russell has achieved a personal success in the emotional role of Mrs. Yokem in *The Volunteer Organist*.

Lottie Hicks closed with *The Man from Mexico* at Buffalo April 13, and has returned to this city.

Johnny Ray has purchased a residence on East Madison Avenue, Cleveland, O., at a cost, it is said, of \$15,000.

Henrietta Crossman has received from James Mortimer, the author of her former success, *Giordano*, two drinking flasks, a mahogany table and other antiques, said to be of the period of the Restoration. Miss Crossman will use them among the "props" in *Miss Nell* at Wal-lack's Theatre a week from Monday next.

Nellie Lynch is in town, having closed with *The Rounders*.

Gus C. Weinberg, now playing the title part in *The Burgomaster*, will have that role in the exposition production run at the Star Theatre, Buffalo, opening June 3.

At Sharon, Pa., April 10 Mildred Holland remained out of the east of *The Power Behind the Throne* in order to witness the performance from the front. Her role, Aria Winter, was successfully acted by Augusta Gill.

C. W. Goodwin, of Providence, R. I., has secured the rights to *In Atlantic City* from Frank M. and John B. Willis, and will present it on tour through the New England States.

M. C. Anderson and H. M. Ziegler, the Cincinnati and Indianapolis managers, are part owners of one of the newly discovered oil wells at Bonmont, Tex., and are making a fortune out of it.

By a typographical error the Cincinnati *Enquirer* the other day credited Lovers' Lane with a run of 455 performances at the Manhattan. The extra five made the amount just 680 performances too many.

Saidee Walsh, who was for one season a member of *The Restlessness*, was married at San Jose, Cal., on April 12 to A. F. Zippel, representative at St. Michaels, Alaska, of the Alaska Commercial Company.

Vivian Bernard underwent a serious surgical operation at a private hospital in this city last week, and for several days her life was despaired of. She rallied on Saturday however, and hopes are entertained for her complete recovery, though she will not, in any circumstances, be able to leave the hospital for two months to come.

Annie Anley is reported seriously ill at her home, Newburgh, N. Y.

Henry W. Savage has arranged to give a Summer season of comic opera at the Strand-bake Theatre, Chicago. The season will open about the first of June with the production of a new opera by Gustav Liders and Frank Pixley, entitled *King Bodo*. Raymond Hinebrook and Lili-lan Green will originate the leading roles.

Annie Yeomans being ill, Maud Burnard played Aunt Orelia in Uncle Tom's Cabin at the Academy Theatre.

Colonel T. Allison Brown's collection of dramatic autograph letters, playbills and portraits

will be sold at auction on the premises of April 28 and 29, at the rooms of J. W. Anderson, Jr., No. 24 West Thirtieth Street. The collection includes nearly seven hundred letters, many of them interesting, amusing and valuable.

At the Metropolitan Opera all appearances of Maurice Strakosky, of the Metropolitan Opera, will close April 26. The last performance will be *Les Huguenots*, with Strakosky, and Lina, in the title role, and the Metropolitan Orchestra.

Harry J. F. Smith, who is to do the directing of the new production of *The Man of War's Man*, will be in the city this week.

Lucienne Block, who is to play the role of Miss Maudie in *The Man of War's Man*, has sailed for Europe last Thursday.

A daughter was born to Mr. and Mrs. George A. Boone on April 17.

Julie Mackay, of the Broadway Theatre, *The Sleeping Beauty*, will appear at the Broadway Theatre, under the management of the Broadway Theatre, in the role of the title character. The contract of the town apparently is pretty good.

George A. Boone, who recently left Mr. Boone's company, joined Peter F. Dunley's company April 7 for the rest of the season.

Charles J. Bell has taken John Flood's place in *The Climbers* at the Bijou Theatre. He appeared for the first time on Saturday, and made an excellent impression.

Harry Carson Clarke, in *What Did Tomkins Do*, opened a week's engagement in Denver on April 14 to \$1,250 on the matinee and night performances.

A professional matinee of *The Climbers* was given at the Bijou Friday afternoon to a crowded house.

In order not to clash with the Landis' Public Garden at the Garret, Robert Lewis Weed has postponed his special matinee of *King Washington* at Wallack's from next Thursday to Friday.

Fred Peel returned to town last week.

William Collier's one hundredth performance of *On the Quiet* at the Madison Square Theatre will be celebrated May 3, when silver collapsible drinking cups will be presented as souvenirs.

With the end of her Boston engagement this week, Henrietta Crossman celebrates her first anniversary as a star. It was just a year ago that she opened a tour of nine cities, and of these nine, four, in the name of the city, have been her birthplace. The contrast between her position then and now shows how remarkable has been her rise to prominence.

The Baroness d'Albany, widow of P. T. Barnum, made application at Bridgeport, Conn., last week for a rearrangement of the interest of the annuity fund left her by her late husband.

There was no performance of *Under Two Flags* at the Garden Theatre last Wednesday afternoon, owing to the illness of several members of the cast.

Claude Gillingwater will succeed Maelyn Arbuckle in the cast of *Under Two Flags* at the Garden Theatre May 6. Mr. Arbuckle joins N. C. Goodwin and Maxine Elliott for their Spring tour.

Jefferson De Angelis will continue under Everett R. Reynolds' management next season, presenting his success of this season, *A Royal Rogue*.

Thomas De Angelis, son of Jefferson De Angelis, is critically ill with tumor of the stomach, at his home, Ludlow, N. Y.

Heinrich Conrad has offered to give a benefit performance next Autumn in aid of the German societies of the Eastern universities that will hold a convention in this city early in 1902.

Munro and Sage have purchased from Daniel Frohman the entire scenic equipment used in the New York production of *The Pride of Jennico*, and will use it in their presentation of the play on the road next season.

The Dominion Line steamer *New England* will be to quite an extent a theatrical ship when she sails from Boston, April 24, for England. Among her theatrical passengers will be the entire John Hare company and Lafayette and his company.

Harry Barnard, manager, recently underwent a serious surgical operation at the Long Island College Hospital. He is now well on the road to recovery.

At the conclusion of his American tour in Montreal on April 20, John Hare presented Julian Magnus, his business manager, with a copy of his portrait by Sir John Mills, handsomely framed, and bearing an appropriate inscription.

The Head Walters, Ward and Vokes' new play, was scheduled for its first production at La Fayette, Ind., last night. The play will open for a run of several weeks at the Great Northern Theatre, Chicago, April 28.

Charles E. Cochran has been appointed representative in London of Truett and Weaver, managers of the play department of the Actors' Society.

Charlotte Tittell, who has been recuperating after a serious illness in California, will leave San Francisco next week for New York.

Lottie Williams Salter left town on Saturday for Chicago to begin rehearsals in *A Fixed Race*, in which she will begin a tour about the first of May. Her mother, Nellie Maskall, accompanied her to originate the female character part in the play.

Harry E. Stanford, who has just ended a very successful engagement with Sir Henry Irving's company, has been engaged by Daniel Frohman for next season.

Viola Allen will not visit Europe this Summer, as her mother is in poor health and Miss Allen wishes to be with her.

Mabelle Gliman, who is a patient at the Presbyterian Hospital, owing to throat trouble that compelled her retirement from *The Prima Donna*, was reported yesterday to be improving steadily.

## SAID TO THE MIRROR.

E. B. STANFORD. "Our advertisement of Palm-ers' Theatrical Attraction in a recent issue of *The Mirror* brought us many offers of time, and also enabled us to engage some excellent players for our companies. Among others, we have signed Mattie Vickers, Pete Baker, Edward N. Hoyt and Willis Hall."

J. E. CHANDLER. "In the group photograph of the members of *The Two Roses* company, published in *The Mirror* last week, the unknown man standing next to Sir Henry Irving is Mr. English, of English and Blakmore, a former agent of dramatic agents."

W. G. SEYMOUR. "William Collier, in *On the Quiet*, played at the Madison Square Theatre last week to the third largest week's receipts of the engagement. Only for Easter week and the season's Birthday week were the receipts greater."

## A STORAGE BUILDING.

The Metropolitan Opera and Real Estate Company has purchased a lot in Fortieth Street between Seventh and Eighth avenues, upon which will be erected a large fireproof building for the storage of scenery, costumes and properties. The building will cost \$200,000.

## DINGWALL STILL IS HOSPITAL.

A. W. Dingwall, who is in the New York Hospital, has several more operations, but is expected to leave the hospital this week. Mr. Dingwall has had an attack of pleurisy that has delayed his recovery.





## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Criminals and Gore present for the first time here Paul Armstrong's new sketch, *Like Mother Used to Make*. Others are *Ford and Dot West*, *Reidy and Currier*, *Maud Amber*, the *Hoopers*, two *Fantas*, *Neison and Milledge*, the *Jeffersons*, *Waldron Brothers*, *Purcell and Maynard*, *Russell and Buckley*, the *Cupontis*, and the *vitagraph*.

## Keith's Union Square.

Señor La Pressa, the Spanish change artist, makes his first appearance in this country. Others in the bill are *Charles Dickson and company*, *Hilda Thomas and company*, *Quaker City Quartette*, *Fields and Ward*, *O'Neers Sisters*, *World and Merrills*, *Arnold and Wagner*, *Herbert and Willing*, the *Hollands*, *James Myles*, *Nello*, the *stereopticon* and the *vitagraph*.

## Proctor's Fifty-eighth Street.

The F. F. Proctor Stock company made their first appearance in Dr. Bill, preceded by *Jerome K. Jerome's* curtain-raiser, *Sunset*. Before and between the acts of the comedies *Severus Schaeffer*, *Press Eldridge*, *Fritz*, *Leslie and Eddie*, and the *kalatechnoscope* provide vaudeville. Next week, *Pink Dominoes*.

## Proctor's Twenty-third Street.

Lottie Gilson and J. K. Emmet offer *Will M. Cressy's* new farce, *A. D. 1920*, and *Miss Gilson* puts in her singing specialty. Others are *Musical Impe*, *Terry and Elmer*, *Dean Edsall and company*, *three Sisters Constantine*, *George Keonana*, *Ostrado*, *Fernan and Howlett*, and *Laura Comstock*.

## Proctor's Fifth Avenue.

*Madame Butterfly* remains. The others are *Digby Bell*, *Eckert and Berg*, *Dupont and Lothian*, *Fatma and Smaun*, *Pauline Moran*, and *Armstrong Brothers*.

## Proctor's 125th Street.

Here the week's bill shows *Pelle's* dogs, *Jules and Ella Garrison*, *Nichols Sisters*, *Maude Courtney*, *Lillie Western*, *John Healy*, *Levine*, *Alma and Gillette*, and *Brooks Brothers*. Next Monday the F. F. Proctor Stock company will play *Dr. Bill* and *Sunset*, with vaudeville between.

## Hurtig and Seamon's.

The week's bill shows *Sam Bernard*, *Clifford and Huth*, *Smith and Fuller*, the *Mimic Four*, *Lawrence Crane*, *Zazell and Vernon*, *St. Onge Brothers*, *Clemence Sisters*, and *Barton and Ashley*.

## New York.

The stock company will offer *The Giddy Throng* and *After Office Hours*, with the ballets and vaudeville thrown in.

## THE BURLESQUE HOUSES.

**DEWEY.**—The Dewey Extravaganza company put up the week's bill. The features are *Ferrell Brothers*, *Quigley Brothers*, *Lottie Fremont*, *Jordan and Welch*, *Jennings and Alto*, *Wolf and Milton*, and *Les Belles Zouaves*.

**MINER'S EIGHTH AVENUE.**—Frank R. Carr's *Indian Maidens* will emit melodious whoops at this house.

**MINER'S BOWERY.**—The Merry Maidens made a trolley car jump from Eighth Avenue to this abode of infinite jest and artistic endeavor.

**LONDON.**—The Rentz-Santley company will edify a goodly portion of the lower East Side population.

**OLYMPIC.**—Rice and Barton's Big Gaiety company entertain this week.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—Rose Coghlan, assisted by Louis F. Massen, presented *Frank A. Ferguson's* one-act play, *The Ace of Trumps*, seen recently in Harlem. Miss Coghlan has seldom been seen in vaudeville in a role so admirably adapted to her purposes, and she had able support from Mr. Massen. Sam Bernard held over for a second week and varied his monologue, dealing out an assortment of new humor and winding up with an impersonation of Fagin, the Jew, which gave him an opportunity to prove that he can be successfully serious as well as facetious. *Idlene Cotton* and *Nick Long* offered their familiar skit, *Managerial Troubles*, which ran high in favor, Miss Cotton scoring especially in her capital imitations, although she was not in best of health, her illness compelling her to drop out of the bill on Saturday. Mr. Long once again showed to advantage in his Italian impersonation. *Gertrude Mansfield* and *Caryl Wilbur* made a prodigious hit in their lively sketch, *A Bird and a Bottle*, which is not only immensely clever, as *THE MIRROR* has said before, but is one of the best played bits in vaudeville. The acting of *Miss Mansfield* and *Mr. Wilbur* is of the finest quality of comedy, and their reception was of the enthusiastic kind that must have made them feel very happy indeed. The *Rachel Club* returned to town in their fine quartette act that always earns hearty applause. A. G. Duncan ventriloquized in his customary excellent fashion, and he made one of his dummies remark that things will be a bit lonesome in Heaven, where there will be no one but *George Washington* and the *Committee of Fifteen*. The *Vilona Sisters* went well in their graceful musical act. A singularly depressing number was the nondescript specialty of the *Collins Trio*, who seem as if they might do well, but don't. The *Sagamoto Japs*, the *Noles*, the *Holbrooks*, *Harrison Brothers*, the *stereopticon*, and the *biograph* filled out the bill. Business big.

**TONY PASTOR'S.**—The Three Leiffotts in their fine musical turn topped the ticket and went on record for a big hit. Theirs is one of the best acts of its kind and the reward of applause was loud and long. *Cook and Sonora* came again in their variegated exhibition of cleverness and limberness, not to mention Mr. Cook's hilarious comicallities. *J. C. Nugent* and *Grace Fertig* presented a new playlet, *The Absent-Minded Beggar*, which was well received. It suggests more or less remotely *The Vagabond*, as played

by the late Felix Morris, but it has a generous share of comedy and the story is neatly worked out for the most part. Mr. Nugent and Miss Fertig both gave excellent performances. *Harding and Ah Sid* won out as usual in pantomime and acrobatics. *Mike* juggled effectively, and the rest were *Lavender and Tomson*, *Alonso Hatch*, the *Vedmars*, *Norwood and De Varo*, *McCabe and Emmett*, *Doddy and Wright*, *Ethel Robinson*, the *travel views* and the *vitagraph*. Capacity business.

**PROCTOR'S TWENTY-THIRD STREET.**—*Fatma and Smaun*, the *Burmese midjets*, appeared for the first time downtown and went through their more or less pathetic little stunts. The diminutiveness of these microscopic beings is almost incredible, and their quaint efforts at comedy might be wonderful were they not next door to pitiful. They do not look happy. *Fatma and Smaun*, and they appear to be existing in a sort of dazed, uncertain condition. Perhaps they realize that this is a pretty big world for such tiny folk, and maybe they are always fearful that some careless person will step on them and never know it. *Lillian Buckhart* returned to town with *Walter L. Hackett* and *Francis Livingston's* fine playlet, *Jessie's Jack and Jerry*, in which she had made a few weeks before so strong a success at Keith's. She played with even more of delicacy, daintiness and sparkling comedy spirit, and she was again excellently supported by *James R. Garey* and *Oscar Norfleet*. *Maude Courtney* sang the old songs as only she can, and made herself conspicuously popular. She sprang an innovation by ending her act with a recitation so delightfully done that it won great applause. It is assumed to be hoped that *Miss Courtney* will retain this new element in her charming specialty, for it renders the act all the more captivating, and this is a very good deal. The *Five O'Clocks* were seen in the grotesque acrobatics put forward a week earlier at the Palace. *Press Eldridge* handed out a long line of cheerful nonsense that pleased mightily. The *Nichols Sisters* made their accustomed triumph in amusing songs and dances, and *Leo Dervalto* astonished folk by his remarkable work on the globe and spiral. Others to appear were *Trovallo*, *Mr. and Mrs. Nell Litchfield*, *Brooks Brothers*, *Frederick Howard*, *Rhodes's* marionettes, the *travel views*, the *kalatechnoscope*, and a pickaninny trio that cut up successfully while *Dave Fitzgibbons* dilled with the piano. Business good.

**PROCTOR'S FIFTH AVENUE.**—*Madame Butterfly* passed its one hundredth consecutive performance at this house and continued to attract large audiences. *Madame Filar Morin*, *Claude Gillingwater* and the rest of the cast were warmly applauded for their admirable playing, and it looks as if the superb little dramatic gem would stay right where it is for ever so many more weeks. *Severus Schaeffer* put in his third week here with his wonderful juggling, and *Alice Lorraine* also held over in her soprano solos. *Ward and Curran* came along with the familiar but always amusing *Josh's Troubles*, which took many laughs. *Zelma Raviston* repeated her hit of the week before at the Palace, and so did *John Healy*. Others were *Ostrado*, the *Craigs*, *Hank Whitcomb*, the *travel views* and the *kalatechnoscope*.

**PROCTOR'S PALACE.**—*Joe Welsh* was entertaining and instructive in his Hebrew delineations. *Mary Dupont* and company in *Dean Edsall's* sketch, *A Sunday with Aunt Martha*, were all that could be desired. *Clarice Vance's* repertoire of coon songs won applause, and the *Princess Chinquilla*, the *Indian maiden* of *Sewell*, *Chinquilla and Donatello Trio*, was encored several times for her singing. The other numbers were *Little and Pritzko*, *Hughes and Anger*, *Howard and Linder*, *Armstrong Brothers*, *Ingram and Jacklin*, *Crane Brothers*, the *kalatechnoscope*, and the *views of travel*.

**PROCTOR'S 125TH STREET.**—*Digby Bell's* monologue was as enjoyable as usual. *Kathryn Osterman* was seen to advantage in *The Widows*. *Eckert and Berg's* Japanese melange made a good impression. *Warren and Blanchard* offered decidedly the best act of the kind yet seen here. *Musical Dale*, *Hale and Francis*, *Terry and Elmer*, *John Geiger*, *Laura Comstock*, the *Balleys*, *Kreisel's* dogs, the *views of travel* and the *kalatechnoscope* were also in evidence.

**KOSTER AND BIAL'S.**—*James J. Corbett* continued for his fourth consecutive week here, and his monologue, embellished with a few new stories, made the customary large-sized hit. *Staley and Birbeck* repeated their former successes in the act that has set two continents talking. *Max Walden* contributed his fine female impersonations, which assuredly take rank as the best specimens of this sort of work that we have yet seen. His act, too, is so cleverly and neatly worked that its quality is much enhanced. *Dainty Violet Dale* made a pronounced triumph by her songs and her clever imitations. *Miss Dale's* satirical improvisation upon the eccentricities of *Marie Dressler* and her no less clever Hebrew characterization are as good as anything of the kind seen hereabouts, and she earned the big applause that came her way. Mr. and Mrs. *Augustin Neville* put in their miniature drama, which went immensely well and scored especially through its elaborate scenery, which helped to make a strong hit. *Wilson Brothers* offered their fine acrobatic act. *McMahon and King* rattled off their neat black-face comedy. *Eleanor Falk* repeated her former hit at this house with her "eight pusses," that still were accompanied by the scenery that went with her "eight lilies," and the others were *Tenley and Simonds*, *H. V. Fitzgerald*, and *Purcell and Maynard*. Business big.

**WEBER AND FIELDS.**—The long engagement of the stock company at their home theatre ended on Saturday evening, when even the impossible weather did not prevent a packed house from appearing to say farewell to the comedians and the singers and the dancers in the fabulously successful *Fiddle-Dee-Dee*. The road tour of the company began yesterday.

**NEW YORK.**—The stock company remained to present *The Giddy Throng* and *After Office Hours* before crowded houses. The burlesques, along with the ballets and interpolated vaudeville, are deservedly popular, and probably could continue for a long time beyond that allotted to the present run, the end of which now draws near.

**HURTIG AND SEAMON'S.**—*Son's* of *Posch* at the *Herald Square Hotel*, in which M. B. Curtis and *Alvina De Mer* appeared, was the principal feature of the programme. *Jules and Ella Garrison* ran through their hodgepodge in a picturesque and effective manner. *Crawford and Stanley* made a big hit. *Ford and Dot West*, *Ed Latell*, *Ellsworth and Bart*, *Do*

*herly Sisters*, *The Hawaiian Queens*, and *Lloyd and Thomas* were also in the bill. Business big.

## The Burlesque Houses.

**MINER'S BOWERY.**—The *Indian Maidens* teeped here to appreciative assemblages.

**LONDON.**—May Howard's company put in the last week of their season to good business.

**MINER'S EIGHTH AVENUE.**—The *Merry Maidens* waxed merry to large gatherings of West Siders.

**OLYMPIC.**—Clark Brothers' Royal Burlesquers amused the Harlemites.

**DEWEY.**—Weber's *Parisian Widows*, playing a return engagement, presented exceptionally good entertainment to crowded houses. The olio embraced *Gallagher and Barrett*, *Williams and Albene*, *Elliot and Albene*, *Snyder and Buckley*, *Johnstone Brothers*, and *Charles Falk*.

## F. F. PROCTOR QUITS THE SYNDICATE.

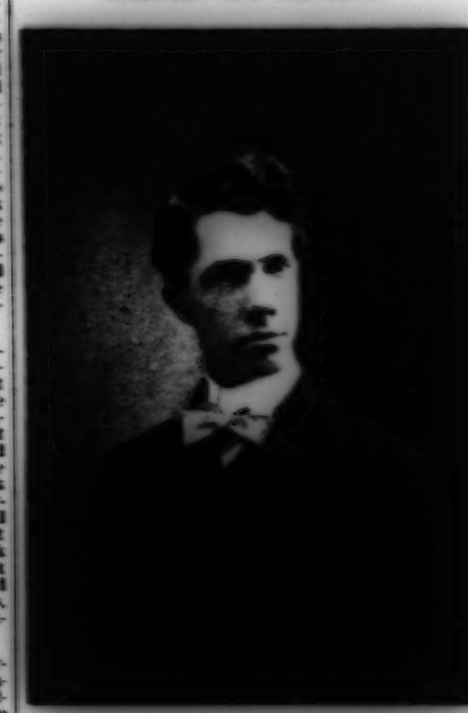
F. F. Proctor, who by all accounts has been doing pretty much as he pleased recently, has resigned from membership in the Association of Vaudeville Managers. He explains that the temperament of the various members has proven incompatible and that the realization of this fact led to his withdrawal.

It became clear to Mr. Proctor that a man in his commanding position had nothing to gain, and much to lose, by entering the managers' association, and now he has renounced the effort to put vaudeville artists on the same basis with oil and steel and copper and what not other mere material matters. Mr. Proctor protested against certain of the syndicate notions, and that let him out. It is altogether likely now that he will give his patrons better bills than ever since the syndicate was formed, and will be enabled practically to control his own choice from him in renouncing syndicate methods.

Mr. Proctor has several important schemes in contemplation. His present stock idea is but the first. Next season he will book a high-class vaudeville company with his present production of *Madame Butterfly*. Two more contingents of his stock company will appear at the Twenty-third Street and in Albany on May 6, presenting *Cinderella at School* and *Confusion*.

Statements radically differ as to whether or not Mr. Proctor has done his share to support the managers' association, but in view of the facts that there is no definite complaint against him and that he assuredly is on a very sound footing now in his independence, discredit must be given to the stories that have been dealt against his loyalty so long as he remained in the association. And, moreover, he has proved himself the first manager with courage to openly proclaim his independence.

## MAGNAN AND MANAGER.



**WILL B. WOOD**, pictured above, has returned to his home, Shamokin, Pa., after a three years' tour of South America as manager of *Edna and Wood*, whose fortunes he has directed for ten years in tours of South and Central America, Mexico, the West Indies, Spain and Portugal. The record of Mr. Wood's experiences as a manager in the Spanish-American countries reads like so many chapters of romance, and some of his adventures have been as exciting and dangerous as they were picturesque and unusual. At San Pedro Rio Grande, Brazil, for example, a motley crowd of revolutionists appeared at Mr. Wood's entertainment and transformed the theatre into a more or less lively battlefield. Officials called upon the rioters to desist, ladies fled from the playhouse, and Mr. Wood prepared to defend himself with firearms. Just in the nick of time a squad of soldiers turned up and corralled the insurgents. The Spanish sympathizers for a citizen of the country that had made such a monkey of the vaunted honor and glory of Spain. Mr. Wood returned to New York direct from Valparaiso, Chili, a forty days' voyage, by way of Magellan Straits, and is now resting at his home and contemplating a tour of France. But, finding a capable manager, he may remain in this country for a tour next season.

## LIKE MOTHER USED TO MAKE.

At Tony Pastor's this week *Crimmins* and *Gore* have an original act, taken from nothing, in no way reminiscent, and, aside from a lot of new laughs, having connected action which interests one.

*Dan Crimmins*, the short end of the team, plays three characters—a dignified ex-actor who owns a very bad restaurant, a cheerfully stupid Dutch waiter, and a very tough cook. The changes are quick and each is a good character bit.

*Rosa Gore* plays a tough Bowery girl, and changes to one of the most graceful and charming looking women on the vaudeville stage. This change, which takes but forty seconds, is astonishing. The ladies in the audience, who have rather pitied the awkward, lanky *Drydock Liz*, cannot believe that *Madam Hearburn*, in the *Worth* gown, is the same woman.

The name of the act is *Like Mother Used to Make*, but that is not important. The strange name comes from a sign which attempts to make the coffee popular, but which *Liz* declares "Don't hoost do coffee none wid her, as it was her mudder's coffee what made her leave home."

## MR. AND MRS. NOBLES' PLANS.

*Milton and Dolly Nobles* arrived at their Brooklyn home on Sunday. They have been playing almost continuously for a year, and feel that they have earned the right to a few weeks' rest. They have bookings for June and two weeks in July, when they will take another month's rest, this time at their cozy retreat on the *Shawabury River*. They will remain in vaudeville another year, beginning their Fall season in September on the Keith circuit, as usual. It is probable that Mr. Nobles will have two or three one-act comedies in vaudeville next season, aside from his own repertoire. If so, they will be in the hands of dramatic people of established reputation and will be high salaried headline acts.

## A NEW VAUDEVILLE TEAM.



*Anna Boyd* and *George Beane*, who closes his engagement with *Peter F. Bailey* in *Hodge, Podge and Co.* on April 27, have joined forces and will shortly appear in the vaudeville houses. They have played together in many Hoyt's comedies and were the original *Widow and Ben Gay* in *A Trip to Chinatown*. They have secured a clever and original little comedy by *Campbell and Skinner*, entitled *Settled Out of Court*, which deals with the adventures of an eccentric bachelor who cultivates Egyptian lilies, and his neighbor, a lady who raises Pekin ducks. A spite fence and a damned stream cause havoc among the ducks and lilies, involving a lawsuit, courts and courtship. *Joe Page Smith* is attending to the booking.

## HOW IT IS WITH THE WHITE RATS.

Things in Ratland are booming. The total bookings by the *White Rats'* vaudeville agency last week were but a few dollars short of \$100,000. *Koster and Bial's* did well; the *Arch Street*, *Philadelphia*, sent many shakels into the treasury, and the road shows cleaned up a few hundred. Some of the few week-kneers who resigned in the stormy days applied for reinstatement, but there is a saying in Ratland, "if you resign, good-bye, forever."

It has been decided that a "White Rat Minstrel Show," backed and put together by such men as *Ezra Kendall*, *Paul Dresser*, *Odel Williams*, and *George Thatcher*, with others of equal prominence, will take the road next season. Also that there will be four companies backed by the organization, each of which will be booked for thirty weeks from the beginning of the coming season. These will be the best that it is possible to get together in Ratland, and that means the best vaudeville ever made up. They will not play regular vaudeville houses, but first-class houses in cities where vaudeville has not yet been developed. There is no doubt of the possibility of getting this time, as the *White Rats* are receiving communications daily from theatres which have never before played vaudeville.

The testimonial to be tendered to the *Big Chief*, known as "Golden's Golden Jubilee," promises to be the greatest affair of its kind in dramatic history. The plan decided upon last week by the committee, to sell the boxes at public auction, will afford a lot of amusement to those who attend the sale, as the auctioneers are to be *De Wolf Hopper*, *Ezra Kendall*, *James J. Corbett*, *Dan Daly*, *Andrew Mack*, and *Peter F. Bailey*. The sale is to occur at the *Manhattan Theatre* at four p. m., on April 26. Single seats have already been bought at prices ranging all the way from \$5 to \$100. The *Eagles* have paid \$250 for a few seats, and it is likely that the *Elks* and other fraternal organizations will be heard from in a substantial manner. It is doubtful if any fraternal organization or union can forget to buy a block of seats, as *George Fuller* Golden has played many times, for many fraternal societies. The programme so far includes *De Wolf Hopper*, *William Collier*, *Katie Seymour*, *Dan Daly*, *James J. Corbett*, *Eddie Sullivan*, *Maud Amber*, *Sam Bernard*, *Edna Butler*, *Ezra Kendall*, *Ross and Fenton*, *Grapewin and Chance*, *Eddie Foy*, *Lewis and Ryan*, *Henry E. Dixey*, *Boylan and Lenhart*, *Weber and Fields*, *Joseph Murphy*, and probably *Nat C. Goodwin* and *Maxine Elliott*.

The *White Rats* send two road companies out this week. *James J. Corbett* is the bright particular star of the company going East, and *George Thatcher* and *Henry E. Dixey* take turns heading the other. The route of the first is through Connecticut, beginning at *Hartford* and playing *Bridgeport*, *Meriden*, *Waterbury*, *Middletown* and *New Haven*. The other plays *Trenton* two nights, opening 24, and *Elizabeth* and *Chester* one night each. The third company will put in April 24-26 at *Atlantic City*, and *Henry E. Dixey* and *George Thatcher* will trade between this and the two-night *Elizabeth* date. Besides *James J. Corbett*, the Eastern company includes *Violet Dale*, *Three Powers Brothers*, *Gardner and Madden*, *Spenser Kelly*, *Almont and Dumont*, *Hendrix and Prescott*, *Frank and Don*, and *Mazuz and Mazet*. The make up of the *Thatcher* company shows, besides *Mr. Thatcher*, *Gerald Griffin* and company, *Gavin and Platt*, *Joe Bonnell*, *Leon and Adeline*, *McDonald and Martell*, *Montague and West*, and *Clifford and Dixon*. Of the *Atlantic City* company there are, with *Mr. Dixie*, *Rita Curtis*, *McMahon and King*, *Frisco Comedy Four*, *Dan Williams* and company, *Amos*, *Vera King*, and the *Three Celestos*.

## PHILIP F. NASH GOES TO KEITH.

*Philip F. Nash*, for three years local manager at F. F. Proctor's Albany theatre, will leave on May 1 to become assistant general manager of E. F. Keith's enterprises. Mr. Nash was associated with Mr. Keith before he joined Mr. Proctor's forces, and his new engagement is, therefore, an added tribute to the esteem in which he is held. He will have general supervision, under E. F. Albee, who has his hands more than full, of all the Keith theatres, and his headquarters will be in this city.

## J. H. GILMOUR IN VAUDEVILLE.

*J. H. Gilmour*, now playing *Flambeau* with *Maude Adams* in *L'Aiglon*, will appear in vaudeville at the close of his present season. One of his earliest engagements will be at Keith's Boston theatre, and, as he has been a favorite leading man at the *Castle Square Theatre*, Boston, as well as with his own company at the *Tremont Theatre* there last Summer, his Boston prestige is assured.

## VAUDEVILLE NOTINGS.

*Charles Coburn*, upon returning to England, has given out sundry apt and characteristic views upon this club country and its people. Further, Mr. Coburn says that, whereas in England "they measure out your whisky and let you help yourself to water, in America they let you help yourself to the whisky















**VALENTIN**

7.13 were Josephine Gasman and her polytechniques, and Hal Stretton, who presents some excellent imitations of famous and famous actresses; George H. Wood, monologist; Fuller, Miller and Burke, Hamilton Hill, A Girl of Qualities, and Tschernoff's does. — Fischer's had a good bill 7.13, including Laura Lopez, the Oriskany, Koley Sisters, Mabel Martin, Tom Mack, and McNeillie Conkley.

**DEPT. 10.11.** — Chuma was the leading number on Wonderland's bill 10.20. Cleverly acted he



Continued from page 2.

**OKLAHOMA TERRITORY.**

**OREGON.**

**PENNSYLVANIA.**

GEORGE B. STOUTER.

R. W. SIERTZINGER

Walter Connolly 10; Mistress Nell drew large and vivid audience 12; performance excellent. Agnes Jack, as Nell Gwynn, gave an excellent portrayal of the character. Miss Greenleaf also scored. Clementine from The New Dominion returned 15 and played former hit, flaxen-haired girl who was killed by her father's house. George Wilcox, new feature. The Conville's laughter pleased upper part of small house. Broadway cut 22. The Heart of Maryland 25. Black Patti's triumph 26. A Poor Relation 27. The Power Boys 28.

**ENTERTAINMENT.** **PARK THEATRE.** George N. Barrer, manager; Columbia Opera co. ended successful week 12—**THEMES.** Unless the unexpected happens, the season at the Park Theatre closed with the Columbia Opera co. 12.—The next has been

**RHODE ISLAND.**  
**NEWPORT.** OPERA HOUSE. (Henry Ball, Jr.)

### RHODE ISLAND.

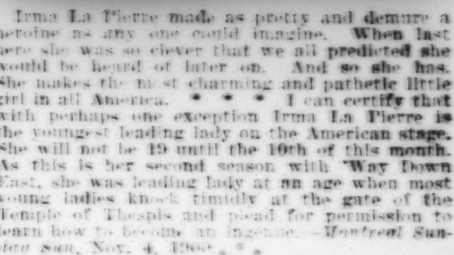
line Stockton, 15-20. An artistic portrayal of the character of Mother Rosenbaum was given by Edith Julian. Nettie Marshall, as Mrs. Buford, was pleasing. Al Fremont, as Senator McSaker, and Joseph Moura, as Frank Kenneth, were also good; the

**TENNESSEE.**

Julian, Nettie Marshall, as Mrs. Buford, was pleasing Al Fremont, as Senator McSaker, and Joseph McNeary, as Frank Kenneth, were also good; the vaudeville bill was strong, being headed by Mrs. Kath

and Mr. and Mrs. Stone

## IRMA LA FIERRE.



\_\_\_\_\_

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Edmund Brees of the Castle Square Stock Company has certainly scored a great hit at Boston Music Hall the past week. He gave three dramatic selections last night, with a clever little story as an encore. With the aid of lights and music he recited Poe's "The Murders in the Rue Morgue" so effectively that one forgot the lights and music. That is saying a great deal. — *Boston Transcript*, April 26, 1901.

**JOHN WALDRON****Leading Man, New Century Stock, Newark, N. J.**

THE ELECTED MAN. John Waldron played the part in his usual magnificent style. — *Newark Evening News*, April 2, 1901. — The best work of the evening, perhaps, was John Waldron's "Svend." He played it quietly and with understanding and his lines were spoken convincingly. Mr. Waldron has shown himself to be a capable all round actor and excellent as a stock company leading man. — *Newark Evening News*, Tuesday, April 3.

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News—The performance last night was essentially a triumph for Miss Daisy Lovering, the Charette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin—This is Daisy Lovering's week at the Academy of Music. In the role of Charette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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FEDORA—Eleanor Franklin invested the part of Princess Fedora with all the essentials that go to make up a living character. She made the woman a vivid creation. Miss Franklin entirely satisfied the audience that she had the correct conception of the part. — *Saratoga (Pa.) Republican*.

HUBERT OF HENTZAT—His supporting company was strong. Especially praiseworthy was the acting of Eleanor Franklin as Queen Flavia, who takes a difficult role in so charming a manner that from the very first she won the hearts of the audience, and made them weep with her at the bier of her king and lover. — *Burlington (Vt.) Hawkeye*, March 12, 1901.

Address Mirror Office.

**MR. PAUL TAYLOR****JEHU SPARMLEY in DAIRY FARM.**

Paul Taylor, as Juhu Sparmley, was all that could be asked, his bashful country boy was especially good. Mr. Taylor is a young man and if he develops in the line in which he is now cast he has a brilliant future before him. — *Rochester Herald*.

Paul Taylor, as Juhu Sparmley, made a great hit, he "took" the minute he came on the stage and received more applause than any other member of the company. — *Rochester Democrat*.

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